CARTOONIST PROfiles

A unique quarterly magazine for the professional, the cartoon buff, the student, and all who enjoy cartoons.

Madison Square Garden

See story on 'Cartoonists' Fine Art Show'

Issue No. 6 — May 1970

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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 6
May 1970

Table of Contents

Bob Montana & Archie 4
Mayor Walker Birthday Cartoons 10
Uncle Nugent's Funland 11
Dick Tracy Strips 17
John Rouson & his 4 strips 28
Nostalgia Dept. 35
Black & White Coloring Book 36
Comic Book Editor for National 43
Editorial Cartoonist Jim Dobbins 51
Cartoonists' Fine Art Show 58
Pulitzer-Prize Winner Tom Little 65
Roy Crane Scrapbook 71
Gill Fox & Side Glances 74

The CARTOONISTS' FINE ART SHOW was sponsored by the Newspaper Comics Council, The National Cartoonists Society and The New York News.

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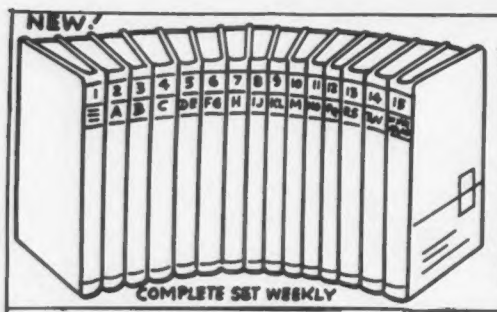

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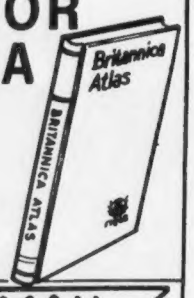

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Sound Off!

. . . I am very interested in CARTOONIST PROfiles, being an editor of the youth page in one of Holland's leading daily newspapers, Het Parool. Considering the "cartoon-boom", especially among young people, I think it worthwhile to write a short article about your magazine. . . .
Henk van Gelder
Amsterdam, Holland

Is there room for some kind of a query in your pages? My quest is for the name of the cartoonist — and paper, if possible — that published a cartoon just after the sinking of the Titanic; the picture showing the stern end of the ship disappearing into the icy waters of the North Atlantic — icebergs, lifeboats, wreckage visible — and along the end of the stern the words 'UNSINKABLE'. I will appreciate it very much if any reader of CARTOONIST PROfiles who can answer this will let the magazine know.
Gregory D'Alessio
New York City

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I got a particular kick out of Issue #4 of CARTOONIST PROfiles in which there was a piece about my cousin Mart Blanchard . . . we rarely see each other these days, and reading the article made me feel that we were having a chat, as it were. The last time I saw her was in 1967 when I was in New York for a Sports Night gala where I received a set of golf clubs I won in a contest. We had a nice but too short visit and I haven't been able to get back since. We didn't get into too much shop talk at the time so I was particularly interested in finding out (in the article) that we approach our cartooning in many of the same ways. It prompted me to write her a letter . . . and we had a telephone conversation too. I certainly wish we could get together more often, but what with one thing and another . . . and times flies too fast any more!
Negley Cochran
Willoughby, Ohio

(Editor's Note: We were all saddened by the untimely death of Martha Blanchard on April 28).

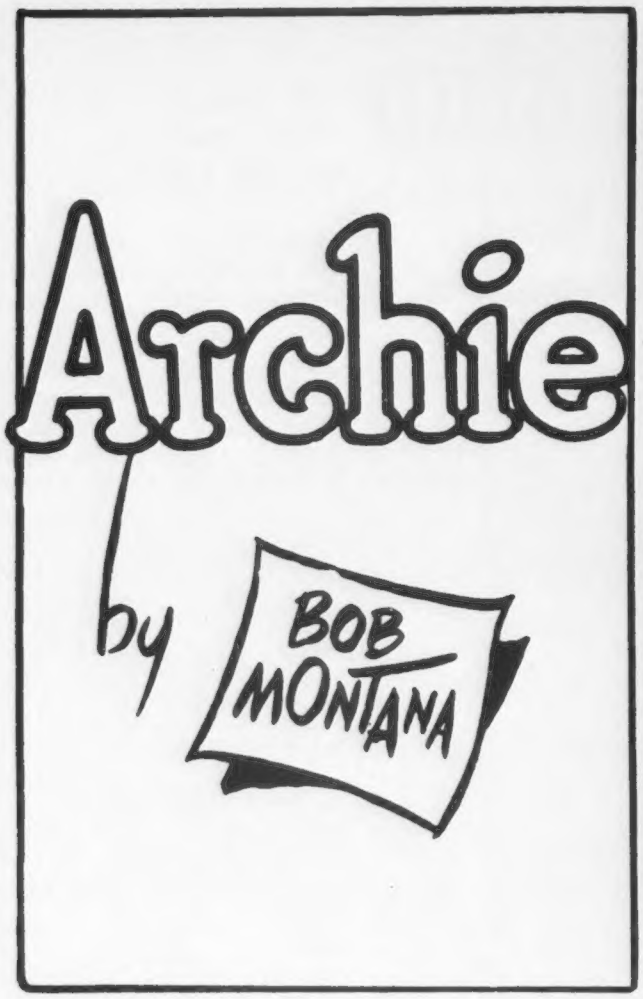
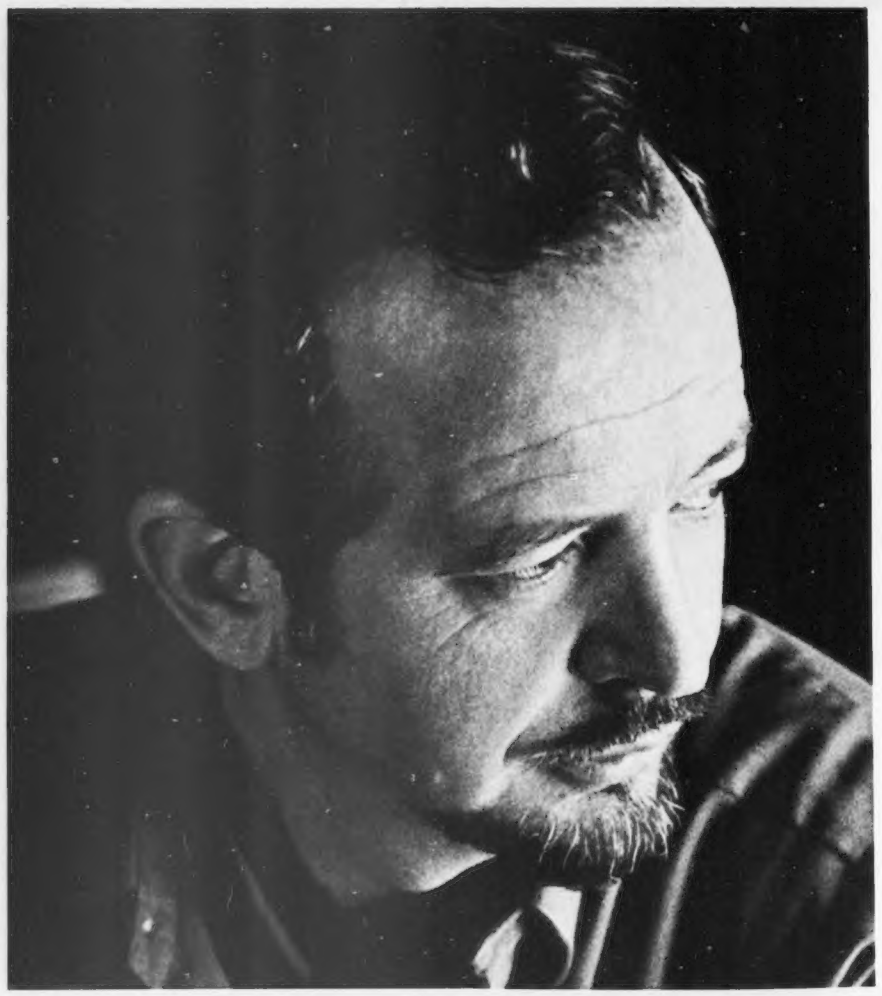


Photo by C.G. Brickett



BOB MONTANA

We all know that the busiest people seem to be the ones who find time to do even more — which explains why BOB MONTANA, the creator of ARCHIE which is distributed by King Features Syndicate, managed to spend a day with CARTOONIST PROfiles without upsetting his schedule too much. Our visit took place at his farm in Meredith, New Hampshire on beautiful Lake Winnipesaukee.

Q: In addition to the gag at the end of your 'Archie' strips, you generally show a lot of humorous activity going on in the various panels. In other words, there's a lot of funny business in addition to the punch line. Can you tell us where all these ideas come from?

A: Well, I get lots of ideas from things I've done myself. I guess I was impressed with some advice given by Ernest Hemingway to the effect that you do your best writing about things you're familiar with. I take up every sport, even if only temporarily — and I probably do more along this line than I should. Whether it happens to be water-skiing, sailing or what have you, I get a lot of gags from these activities. I'm basically interested in people and everything around me. In addition, my family and I travel a lot and we're always busy. As you know, we lived in England for a year and a half. And, at other periods, we spent six months in Mexico, and were in Rome for ten months. Speaking of my having a lot of funny sight gags in 'Archie', I decided a long time ago that the only way I could think of to compete with all the other great cartoonists would be to try and have as many things going for me in the strip as possible. I guess, like Bob Hope, I throw away gags throughout a Sunday page, for instance, and don't just concentrate on one gag for the end of the page.

Q: Do you have any pet method for coming up with your daily gags?

A: Well, for 13 years I had a girl assistant who would come in each morning and scribble a thought on a piece of paper, and then pass it over to me. It wasn't a gag — just a few words on some subject — for instance, 'a basketball through the window'. And over the years I developed a knack of taking her thought for the day and turning it into a humorous gag. So that the material was 100% original in those days. She

isn't with me now so I look at pictures, magazines, etc., instead to get my thoughts going. Incidentally, I was probably greatly impressed by my high school years since in 'Archie' I've drawn heavily on teachers and characters I met at that time. I've never admitted this though — wouldn't want to get sued. I used to say that the high school years are the best four years of life — that'll give you an idea of how enthusiastic I felt about them.

Q: We'll come back a little later and ask you about some of the rest of your background which helped a lot in creating a successful strip but, right now, will you say something about your work schedule?

A: I do all of the writing of the daily and Sunday 'Archie' strips, and I do it in the morning from 8 to 12. After 12 I give up if I haven't gotten the writing done by that time. With luck I can write six dailies in one of these morning periods and a Sunday page in another morning. Following that, it usually takes me from one to two days to pencil the six daily strips. I pencil the Sunday page, as a rule, the same day that I write it. Next, I ink the heads or anything particularly important, and then send the stuff down to my assistant in Manchester. He inks the bodies, the backgrounds, etc., and delivers the finished strips to King Features. Incidentally, the writing isn't getting any easier as the years go by — I'm not always satisfied, nowadays, with just a joke or a gag — I want to *say* something. I'm trying to make the strip more contemporary and am slyly injecting some social comment wherever I can. By the way, when I do this, I get a lot more reaction from readers. As you can imagine, I think all of us should try and make the comics more contemporary, as much as we can.

Q: Would you say something about some of your other activities these days?

A: Well, one of them has to do with my operation of the 'Village Gallery' here in Meredith. I think you're going to include a photo of it along with this story. During the time we lived in England my wife and I got started on collecting art, and this led to our starting an art gallery. We bought a building that used to house a gas station a couple of years ago and fixed it up. If you lift the rug in one of the gallery rooms, you'll see how we covered up the old oil pit. In addition to shows of various artists' work we have art classes and this year we have three teachers. Also we started a framing department and found that this aspect of the gallery ran away with the whole operation.

Q: You mentioned another project that developed out of your operating the art gallery, didn't you?

A: Yes. After we opened the gallery, we discovered that there were a lot of creative people around and that something like seven professional artists lived in town. Within a year two more galleries opened up. These developments led us to the idea of trying to build an art colony in Meredith. As you know, we live on a 60-acre farm here and we led an easygoing type of life around our house. So, gradually, we've formed the custom of having various creative people — songwriters, musicians, poets, artists, etc. — come and stay with us for perhaps a week or so at a time. Our place has sort of become the focal point for get-togethers of these people. By the way my children — two girls and two boys ranging in ages from 20 down to

Archie
COME ON! WE'RE ALL GOING TO THE BLOODMOBILE TO GIVE A PINT!
WILL THEY TAKE ICE CREAM?
WHICH ARM DO YOU WANT ME TO TAKE IT FROM?
ARCHIE'S!
DO YOU KNOW YOUR TYPE?
YES!
THE NURSE!
BOB MONTANA 3-23
© 1970, Archie Comic Publications, Inc.
Distributed by King Features Syndicate.

8 — have told us that they enjoy being at home more than they do going somewhere else. These various creative people that stay with us from time to time are 'contemporary' and being with them keeps me up-to-date. They're all individuals and I listen to them — we get along well although I'm 48. Incidentally, I forgot to tell you earlier that I have to be absolutely alone when I write.

Q: And now let's get down to your early childhood and the interesting background which gave you a headstart in the business of cartooning. Will you tell us about that?

A: Well I was born in California to vaudeville parents and I traveled on the road with them from the age of four. My dad did a cowboy and banjo act in which my sister and I sang harmony — I did rope tricks and she did a buck-and-wing. My mother, who was born in Rome, was a Ziegfeld Follies girl, by the way. Another interesting thing — we met Martin Branner, of 'Winnie Winkle' fame, who was a hoofer in those days and playing on the same bill with my dad. And later on I met the famous girl cartoonist, Fay King, and I remember that she predicted that I'd be a cartoonist, although I was only five at the time. You see I would draw a lot in order to while away the long hours we spent on the train and in dressing rooms. And my parents encouraged me in my early wish to be a cartoonist.

In these early days my schooling consisted of taking the Calvert Course which was a correspondence course for professional children traveling on the road. My mother worked with me on the lessons which went up to the ninth grade. When vaudeville died in 1929, the family went into the restaurant business in Boston and I attended high school there. And I did murals on the walls of a night club we ran.

Q: Did you have any formal art training?

A: Well, I never took a course in cartooning but I did study sculpture at the Museum of Fine Arts School in Boston. This was at a point where I got sidetracked from cartooning and thought I wanted to be an illustrator. And after my father's death, I went to New York and put myself through the Phoenix Art Institute on Madison Avenue. In addition, I went to the Art Students League and took Life Drawing and other serious

Bob's art gallery in Meredith. *Photo by Loran Percy*

courses.

Q: What happened after that?

A: Although I was studying serious art at the League, my interest in cartooning continued. As a child I had almost idolized the great cartoonists such as F. Opper with his 'Happy Hooligan' and George Herriman with 'Krazy Kat', and I remember showing my cartoons to Rube Goldberg when I was seven years old. Fortunately I got a job with 'MLJ Comics' — you see I had to eat. Later, John Goldwater, the President of the firm, came to me and said they'd like me to try and create a teenage strip. John thought of the name 'Archie' and together we worked it out. I created the characters and developed it and eventually 'MLJ' was changed to 'Archie Comics'. Then I went into the Army during World War II for four years. 'Archie' had become a hit and they kept it going while I was away. I was at Fort Monmouth, New Jersey and at Astoria, making training films. I worked with various Walt Disney animators and our colonel was Frank Capra, the famous movie director. I also drew for the camp newspaper, as so many other cartoonists did during the war. It was during this period that I met Peggy, the girl who later became my wife. She was the secretary to the captain and I was a sergeant. When I got out of service, I was offered a contract to do 'Archie' as a syndicated strip in newspapers. Before long I was so busy with the newspaper strip that 'Archie Comics' took over the production of the comic books, the TV shows, the records, etc.

Q: How did you happen to locate here in Meredith, New Hampshire instead of staying in New York?

A: Well, when I was a child, my family and I used to come up here in the summers because, in those days, vaudeville actors laid

Archie

YES.... I HEARD YOU WERE THE SPEAKER!
YOU MISSED THE MOST ENTERTAINING P.T.A. MEETING OF THE YEAR!
LAST MONTH NEARLY HALF THE PARENTS WALKED OUT DURING THE SPEAKER'S TALK!
BUT DURING MY TALK.. ...I HAD THE ENTIRE AUDIENCE GLUED TO THEIR SEATS!
WHAT A CLEVER IDEA!
BOB MONTANA 3-31
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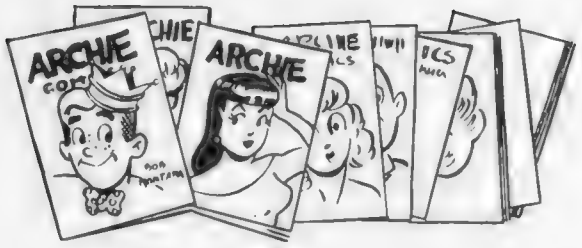
Archie

HAS EVERYONE PASSED IN HIS PAPERS?
HERE'S MINE! TEN PAGES ON CONSERVING WATER!
I'VE WRITTEN TWENTY PAGES ON THE CONSERVATION OF OUR FORESTS!
AND JUGHEAD.... YOU'VE WRITTEN ABOUT THE CONSERVATION OF...
© 1970, Archie Comic Publications, Inc.
PAPER!
BOB MONTANA 3-25
Distributed by King Features Syndicate.

Archie
BOB MONTANA
HI, VERONICA! WHAT TOOK YOU SO LONG?
WELL, I HAD TO CHANGE! I LIKE TO LOOK MY BEST!
ESPECIALLY IF I'M GOING TO BE A MODEL!
A MODEL?
YOU MEAN A WORKING MODEL?
THAT'S WHY SHE PUT ON A BLUE PRINT!
OH, ARCHIE! IF YOU WERE A GIRL YOU COULDN'T DRESS ANY FASTER THAN I DO!
WANNA BET? LOOK, I'LL GO UP IN MOM'S ROOM AND PROVE I CAN DO EVERYTHING YOU DO IN FIVE MINUTES!
TWO MINUTES AND HE'S GOING INTO THE TWO-WAY STRETCH!
JUGHEAD, ANSWER THE DOOR! I'LL SEE IF ARCHIE HAS ANY SNACKS!
I WAS TOLD I'D FIND VERONICA LODGE HERE!
YEAH, COME ON IN!
I'M HERE TO INTERVIEW HER FOR A MODELING JOB!
WELL, JUST COOL IT.... SHE'LL BE RIGHT IN!
I'LL SHOW VERONICA!
I'LL EVEN PUT ON MOM'S WIG!
EEUK!
© 1969, Archie Comic Publications, Inc.
YOU'VE REJECTED THIS "VERONICA"? WHAT'S SHE LIKE?
BORDERING ON UGLY! KNOCK-KNEED..... AND THAT FACE
TOWERS MODEL AGENCY
VERONICA!! THERE'LL BE OTHER MODEL JOBS!

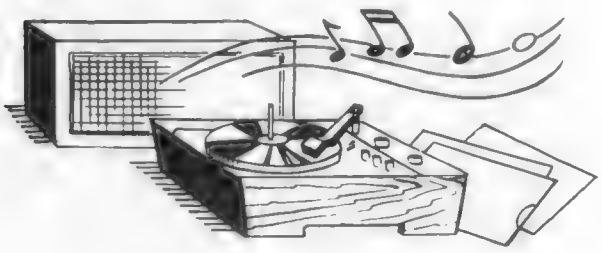
ARCHIE Sunday pages

Archie
BOB MONTANA
ARCHIE, BETTY WANTED YOU TO BRING HER THIS BOX SHE FORGOT!
OH, NO! I'M NOT FALLING FOR THAT! I'M TAKING VERONICA TO THE PARTY!
IT'S A WIG!!
I DIDN'T KNOW BETTY WAS BALD!
SHE ISN'T! SHE HAS A BEAUTIFUL HEAD OF HAIR!
THEN WHAT'S SHE GOT?... TWO HEADS?
TWO HEADS? JUG, YOU JUST GAVE ME A GREAT IDEA! I'LL TAKE THE WIG TO BETTY!
HELP! HELP! IT'S OVER MY HEAD!!
OMIGOSH! IT LOOKS LIKE BETTY!
I JUST MEANT THE WIG WAS OVER MY HEAD!
HERE'S THE WIG YOU LEFT AT THE CHOK'LIT SHOP, BETTY!
I WONDER WHAT HAPPENED TO ARCHIE?
YOU KNOW HOW VAIN HE IS!.. PROBABLY TAKING A MUD-PACK!
WAAA!
WHAT'S THAT?
SOUNDS LIKE A LITTLE BOY CRYING!
MY KITE GOT TUCK UP IN A TWEE!
DON'T CRY, SONNY!... BIG REGGIE WILL PULL IT DOWN!
Distributed by King Features Syndicate.
WHERE'S REGGIE?
BIG REGGIE? HE-ALL WENT ON HOME!.... GOT A LIL' TARRED!
© 1969, Archie Comic Publications, Inc.



ARCHIE comic books.

The ARCHIE animated TV show is handled by Archie Comic Publications.



THE ARCHIES is a recording group.

off during the hot months. I think I was five when dad bought a farm up here. Peggy and I were married after I signed the contract to do 'Archie' for the newspapers, and she fell in love with the place. So we just decided not to go back to New York.

Q: I would think that writing, and penciling, and doing some of the inking on 'Archie', daily and Sunday, plus operating the Village Gallery, plus starting an art colony, would consume all of your energy and more. But there's still more, isn't there?

A: Well, I guess I don't know when to quit. For instance, in 1969 I was chairman of the Easter Seals Drive in New Hampshire. I was kind of pleased about that because for years they had been sending out a routine-type letter which people often threw away. This time we sent out an 'Archie' Sunday page and, believe it or not, we broke records for contributions. Then we've made two movies for several local good causes. One was a full-length silent comedy about the 1920's and the other was a movie for the Meredith bicentennial celebration in 1968.

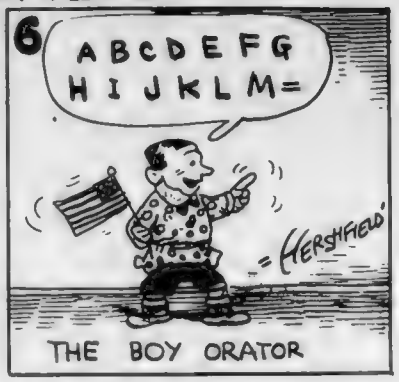
Q: Since your cartoons have so much to do with young people, what do you think about the kids today?

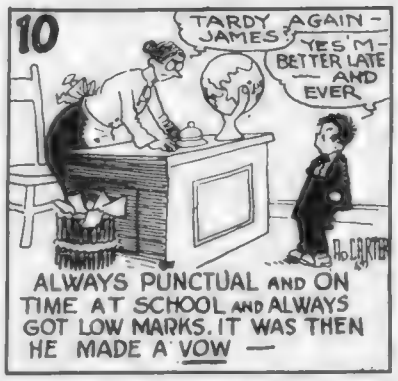
A: I have great faith in them — they're thinking so much earlier and they mature earlier — they'll do better than we did.

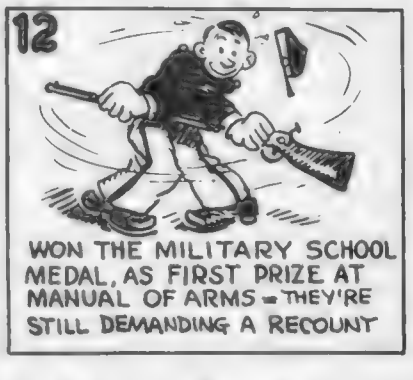
Q: Do you have any final bit of advice for aspiring cartoonists?

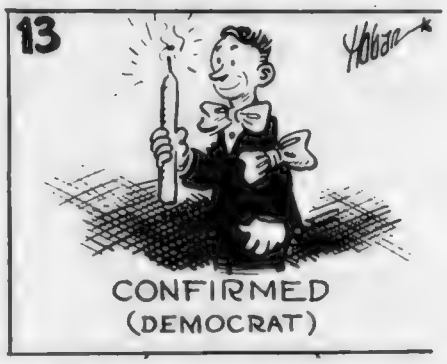
A: Often when young people come to me with a few drawings that they've done over a period of a year or so, I say, "And what did you do yesterday?" I try to impress on them that in our business you've got to produce in quantity and consistently. That's why so few are successful. ●

THE LIFE OF JAMES J. WALKER

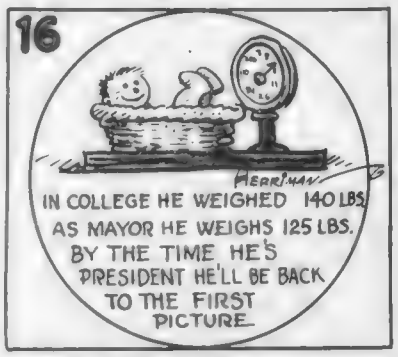


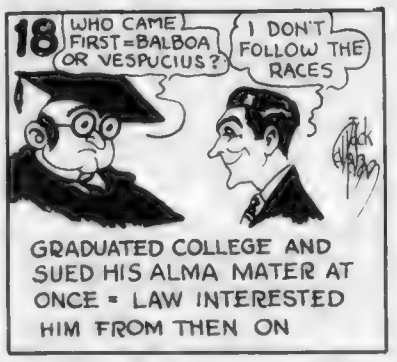

10
TARDY AGAIN - JAMES
YES'M - BETTER LATE — AND EVER
ALWAYS PUNCTUAL AND ON TIME AT SCHOOL AND ALWAYS GOT LOW MARKS. IT WAS THEN HE MADE A VOW —



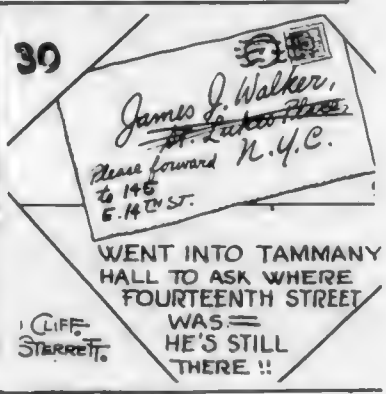


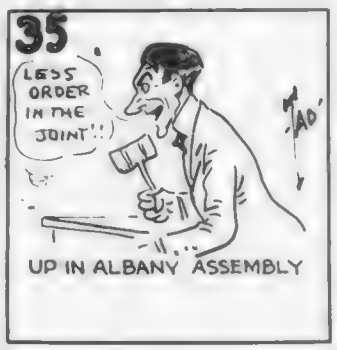
We are much indebted to JERRY DeFUCCIO, an Associate Editor of MAD Magazine, for permission to show you the accompanying collection of cartoons by famous cartoonists, drawn on the occasion of a 1928 birthday celebration for the late James J. (Jimmy) Walker, Mayor of New York City from 1926 to 1932. Jerry was recently lucky enough to acquire the originals of these. The first two cartoons showing Walker at birth and at the age of 2 were done by George (Bringing Up Father) McManus. Ages 4 and 6 were the work of Harry (Abie The Agent) Hershfield, Age 8 by Tom (On Our Block) McNamara, 10 by Ad (Just Kids) Carter, 12 and 13 by Walter (Jerry on the Job) Hoban, 14 by Jimmy (Toots & Casper) Murphy, 16 by George (Krazy Kat) Herriman, 18 by Jack (Freddie the Shiek) Callahan, 21 by Chic (Blondie) Young, 25 by Ed Verdier who ghosted several strips for King Features, 30 by Cliff (Polly & Her Pals) Sterrett, 35 by 'Tad' — Thomas A. (Indoor Sports) Dorgan, 38 by Milt Gross, 40 and 43 by Rube Goldberg, 46 and 46-7/8 by Billy (Barney Google) DeBeck.

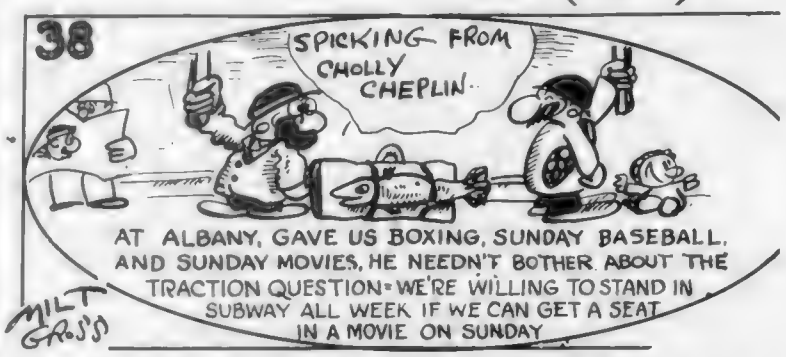

16
HERRIMAN
IN COLLEGE HE WEIGHED 140 LBS. AS MAYOR HE WEIGHS 125 LBS. BY THE TIME HE'S PRESIDENT HE'LL BE BACK TO THE FIRST PICTURE.

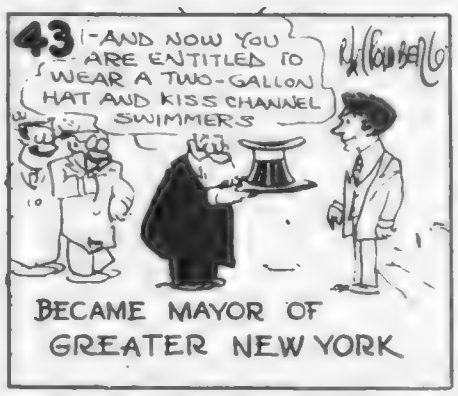

18
WHO CAME FIRST - BALBOA OR VESPUCIUS?
I DON'T FOLLOW THE RACES
GRADUATED COLLEGE AND SUED HIS ALMA MATER AT ONCE - LAW INTERESTED HIM FROM THEN ON

25
NO CAMERA MEN AROUND IN THESE DAYS!
VERDIER
STARTED TO BUILD RAILWAY TUNNEL BETWEEN THE BROOKLYN AND NEW YORK CITY HALLS - NEVER COMPLETED, SO FINALLY "WALKED IN" IN 1924

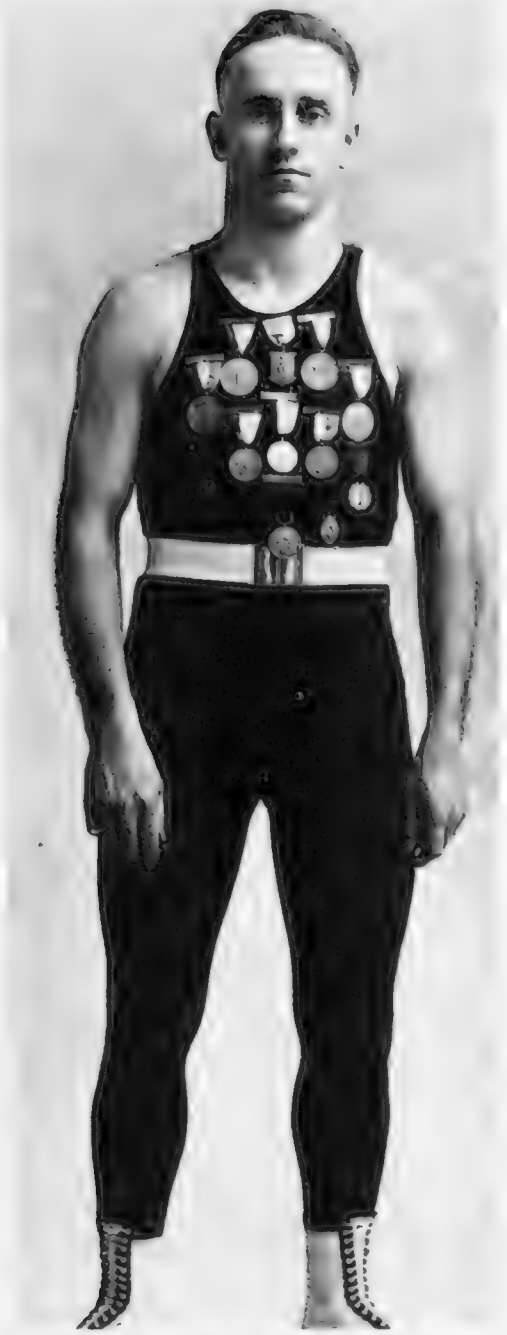

30
James J. Walker,
N.Y.C.
Please forward to 145 E. 14th St.
CLIFF STERRETT
WENT INTO TAMMANY HALL TO ASK WHERE FOURTEENTH STREET WAS = HE'S STILL THERE !!




38
SPICKING FROM CHOLLY CHEPLIN
AT ALBANY, GAVE US BOXING, SUNDAY BASEBALL, AND SUNDAY MOVIES, HE NEEDN'T BOTHER ABOUT THE TRACTION QUESTION - WE'RE WILLING TO STAND IN SUBWAY ALL WEEK IF WE CAN GET A SEAT IN A MOVIE ON SUNDAY
MILT GROSS



What kind of a background does it take to become a well-known puzzle-maker? Is it difficult to originate brainteasers such as you see on these pages? CARTOONIST PROfiles asked ARTHUR NUGENT, the famous creator of 'Uncle Nugent's FUNLAND' for the Bell-McClure Syndicate, to answer these questions and here is what he told us.



Arthur Nugent in his tumbling days.

In my boyhood days I lived in Meriden, Connecticut, which was close to Barnum and Bailey's Circus Winter Headquarters in Bridgeport. Almost every boy in our town thought that there was nothing greater in this world than to become an acrobat. Both my brothers and I stuck to our dream. We learned about tumbling by watching and working out with circus performers.

When I moved to Newark, N.J. I joined the National Turners and represented them in gymnastics.

I got lucky and won six national A.A.U. championships and five metropolitan A.A.U. championships at tumbling in succession and retired undefeated.

I competed in the Olympic tryouts in New York City and won the right to represent the United States in the Olympic Games. We were about to sail for the games in Europe when I learned that my event was scratched. That was when I lost interest in tumbling and went from brawn to brainteasers.

I was born in Wallingford, Connecticut, moved a few miles to Meriden, and left there when I was 22 years old. Finally moved to Newark, N.J. where I now live.

I studied art in East Side High School, Newark, Fawcett Art School in Newark, The Society of Illustrator's Art School in New York City.

Joined the Navy during World War I and was stationed at Gulfport, Miss. where I drew cartoons for the Gulfport Daily Herald and "Gadget" which was a service magazine.

I have two children — Marion R. Dietsch and A.W. Nugent, Jr. They both are in the art field. My daughter studied fashion designing and water coloring — my son is also a cartoonist.

I like to paint in oils — have exhibited in New York and New Jersey.

How did I get a start in the puzzle field? I started my career as a cartoonist as an assistant to the late H.T. Webster, creator of "'The Man In The Brown Derby," "The Thrill That Comes Once In A Lifetime" and many other famous comics.

I became interested in tricks and puzzles while illustrating Harry Houdini's baffling stunts for the "Red Magic" section of the old New York Sunday World.

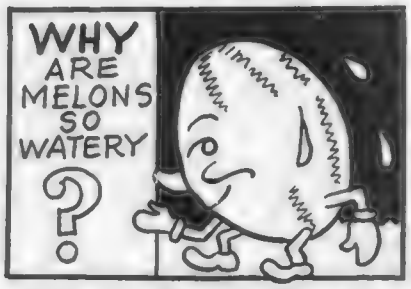
I also drew a daily strip of brain teasers titled "Puzzlers" for

KIDS: TRY TO SPELL TWO KINDS OF GARDEN IMPLEMENTS BY USING ALL THE LETTERS IN "SHOE" TO SPELL EACH ONE.

HOES AND HOSE

WHICH TREES DID WE COME FROM?

1. CHESTNUT 2. PUSSY WILLOW 3. OAK

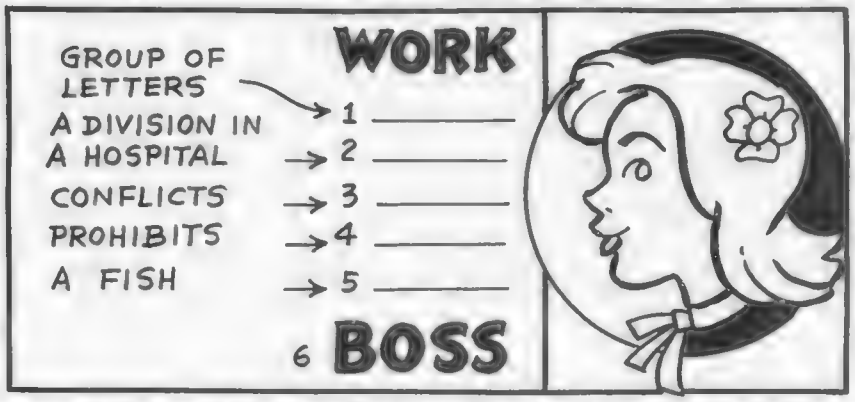


BECAUSE THEY ARE PLANTED IN THE SPRING.

you be the ARTIST

BLACK OUT ALL THE NUMBERS SO THAT THE REMAINING LETTERS WILL PRODUCE A PORTRAIT. USE A SOFT PENCIL.

CHANGE WORK TO BOSS IN SIX STEPS. CHANGE ONE LETTER TO FORM THE NEXT WORD IN MAKING EACH MOVE. THE DEFINITIONS ARE AT THE LEFT.



ANSWER: 1. WORD 2. WARD 3. WARS 4. BARS 5. BASS 6. BOSS

FIND AT LEAST 25 OBJECTS IN THIS PICTURE THAT START WITH THE LETTER "S."

SOLUTION: SAW, SCISSORS, SEAT, SEVEN, SHELL, SHIN, SHIRT, SHOE, SHOULDER, SHOVEL, SICKLE, SIX, SKIN, SKIRT, SKY, SLEEVE, SNAIL, SOCK, SOLE, SPOOL, SPOON, STAR, SQUIRREL, STICK, STONE, STRING, STOOL, SUN

SO YA THINK! I'M FUNNY! WELL LOOK AT MY CLOWN PARTNER. TURN ME AROUND.
DON'T MAKE A JACKASS OUT OF ME!
OKAY! WE WON'T TURN YOU UPSIDE DOWN.

the old New York Evening World.

After the World folded in 1931 I created my own page, "Funland", which was the first puzzle page to be used in the comic sections.

In addition to my syndicate work I have written and illustrated numerous children's books and games.

How do I get my ideas? That is a very difficult question. No matter where I go or what I do I am constantly thinking of puzzles. Oftentimes pictures in the newspapers and magazines suggest puzzle ideas. I am constantly juggling letters and words to use in various puzzles.

This work isn't especially difficult. I can make a puzzle out of almost anything. However — there are times when I am not satisfied with the idea and discard the sketch or problem and start over again.

I prefer to make line drawings using solid blacks to get better reproductions. The blacks make the full-colored comics show up better. My first consideration is to get enough solid reds in the comics to make them stand out. Secondly I use very light colors in the panels, that are to be written in, so that the letters, figures, etc. will be easily seen.

How far do I work ahead? Most syndicated Sunday cartoonists are required to draw their features at least six weeks in advance of the release date. I manage to stay ahead about six months to feel more at ease.

I do not create problems that are too difficult — even for the adults. From a long experience I find that most readers get more satisfaction by being able to solve them.

Play fair with puzzles — don't peek at the answers until you have given yourself an honest chance to solve them.

How do I work? I pencil in the pictures carefully before inking them and also draw light pencil lines across the lettering to keep the letters upright or slanting as they are desired. I try to keep my page seasonal and prefer to work in the daytime for an average of about seven hours.

What about Uncle Nugent's coloring Contest? Thousands of entry

ARTHUR W. NUGENT

letters are received each week from our little contestants. They keep our newspaper editors happy. Some editors claim that this feature receives more letters than any other contests that they have used.

The children enjoy doing the puzzles and coloring even if they do not win one of the many prizes.

As for the parents they are pleased to have their children keep busy in this entertaining and educational contest.

The first comic book that appeared on the stands was edited by my dear friend M.C. Gaines, the father of William Gaines, the present publisher of 'Mad' magazine.

I was fortunate in that he selected about one-quarter of my material to be used in that very first book.

He also ran my puzzle cartoons in many of his other comic books for a number of years thereafter.

My puzzles also appeared steadily in many other comic books throughout a long period of time.

After receiving many requests from readers, I finally decided to publish my own comic book. It was titled "Circus of Fun" and consisted of hidden pictures, tricks, mazes, stories, dot to dot pictures, drawing lessons, magic, cut-outs, riddles etc. Later I had my own "Super Fun" and "Funland" comics published. At the present time I am preparing a new "Uncle Nugent Funland" comic book.

During my life I believe I have made more puzzle drawings than any other cartoonist.

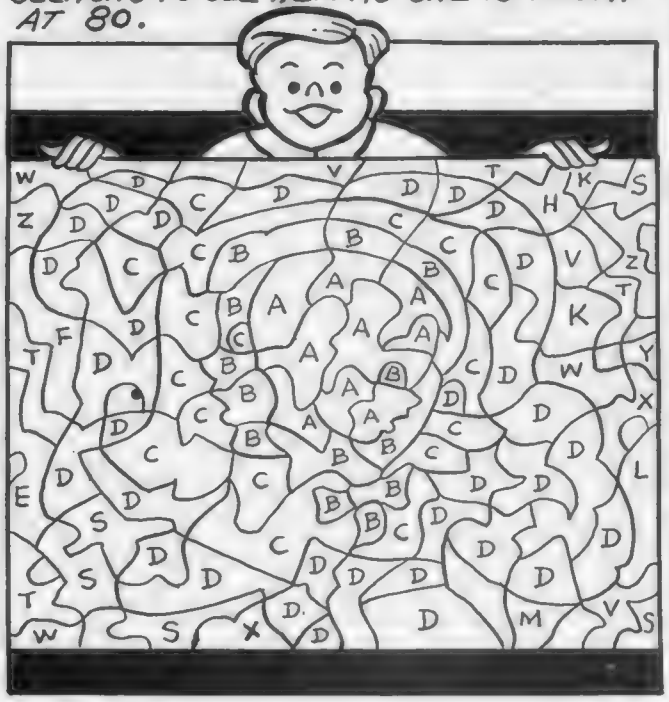
I do modernize an old puzzle occasionally but 90% of my material is new.

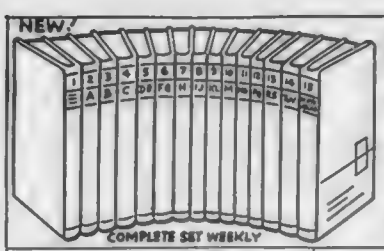
My simple drawing lessons for the children are often used by school teachers to reach the little tots.

I spend a lot of time in the spring, summer and fall along the New Jersey shore where I enjoy deep-sea fishing. I fish mainly for fluke in the summer because they are more difficult to catch. Oftentimes I draw full pages of puzzle pictures pertaining to fishing and the waterfront.

Fishermen, boats, the ocean and rivers make wonderful subjects for puzzle cartoons.

PICTURES FROM GRANDMA'S ALBUM. FIRST SHADE IN ALL THE A SECTIONS TO SEE HER AT BIRTH. SHADE THE B SECTIONS TO SEE HER AT 10. NEXT DARKEN IN THE C DIVISIONS, THAT'S HER AT 21... FINALLY BLACKEN THE D SECTIONS TO SEE HER AS SHE IS TODAY AT 80.





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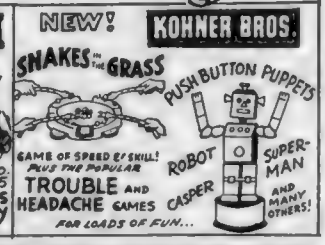
Plus... the fabulous BRITANNICA ATLAS

SKY COMMAND™ KITE by REMCO
IT'S NEW! 12 REMOTE CONTROL KITES AWARDED EACH WEEK! WITH NEW 'COMMAND' REEL!
PLUS OF THE 12 FABULOUS "FINGER DING" DOLLS
LET YOUR FINGERS BE HER LEGS!
TWO MORE OF REMCO'S NEWEST ITEMS!



PETER PIPER WANTS YOU TO LIST 5 THINGS HERE THAT START WITH "P". THEN COLOR THIS CONTEST PICTURE.

1 _____

2 _____

3 _____

4 _____

5 _____

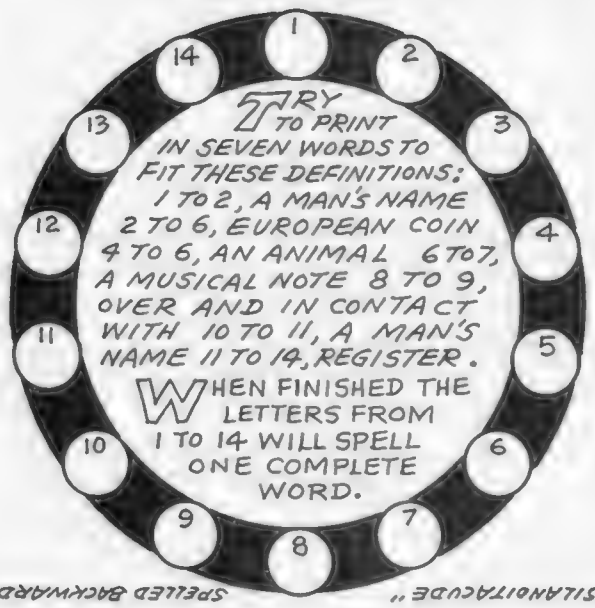
A Bell McClure Syndicate Feature

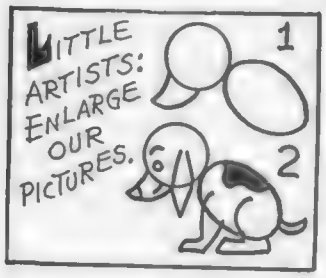
A.W. NUGENT

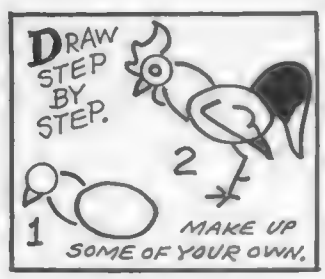
COMPLETE THE PUZZLE. CUT OUT ON BROKEN LINE. PASTE IT ON PAPER. PRINT YOUR NAME, AGE, ADDRESS. COLOR THE PICTURES.

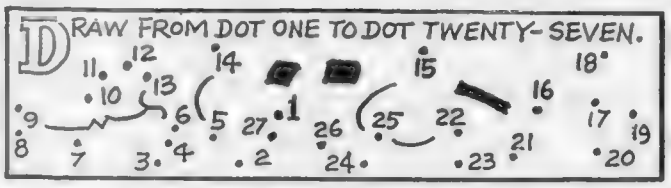
USE CRAYONS, PAINTS OR PENCIL. MAIL BEFORE MIDNIGHT TUESDAY TO UNCLE NUGENT, CARE OF THIS PAPER. ENTRIES BECOME HIS.

NEATNESS, PRESENTATION AND ACCURACY COUNT. DECISION OF JUDGES IS FINAL. WINNERS ARE NOTIFIED BY MAIL.


TRY TO PRINT IN SEVEN WORDS TO FIT THESE DEFINITIONS: 1 TO 2, A MAN'S NAME 2 TO 6, EUROPEAN COIN 4 TO 6, AN ANIMAL 6 TO 7, A MUSICAL NOTE 8 TO 9, OVER AND IN CONTACT WITH 10 TO 11, A MAN'S NAME 11 TO 14, REGISTER. WHEN FINISHED THE LETTERS FROM 1 TO 14 WILL SPELL ONE COMPLETE WORD.
1 2 3 4 5 6 7 8 9 10 11 12 13 14
"SITUATION"
SPELLED BACKWARDS.



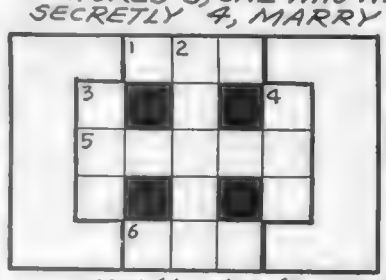




JUNIOR CROSS-WORD PUZZLE

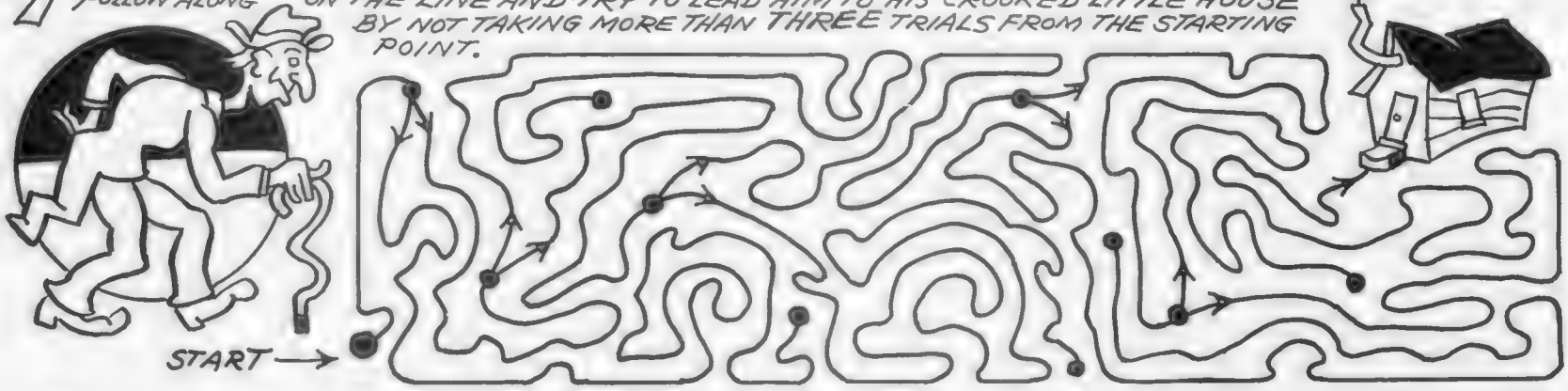
ACROSS: 1, A COLOR 5, A MIXTURE OF FLOUR AND WATER 6, SICK

DOWN: 2, FOLDING FRAME FOR HOLDING PICTURES 3, ONE WHO WATCHES OTHERS SECRETLY 4, MARRY



ACROSS: 1, RED 5, PASTE 6, ILL
DOWN: 2, EASEL 3, SPY 4, WED

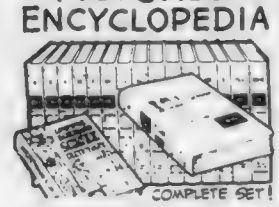
THERE WAS A CROOKED MAN WHO WANTED TO WALK A CROOKED MILE. FOLLOW ALONG ON THE LINE AND TRY TO LEAD HIM TO HIS CROOKED LITTLE HOUSE BY NOT TAKING MORE THAN THREE TRIALS FROM THE STARTING POINT.



BELT, EAR, EYE, EYEBROW, FACE, FINGER, FOREHEAD, GLOVE, HEAD, KNEE, MANE, NECK, NECKERCHIEF, NOSE, ROPE, SHOE, SHOULDER, SLEEVE, TEETH

LOOK! DRAWING AND COLORING BOOK
CONNECT THE DOTS
CHOCK FULL OF FUN AND OTHER THINGS
FOR YOUR COPY SEND 35¢ IN CASH TO: UNCLE NUGENT'S BOOK
AT BELL-McCLURE SYNDICATE—230 W. 41 ST., NEW YORK 36, N. Y.
BE SURE TO ENCLOSE YOUR NAME AND ADDRESS WITH COINS

FIRST PRIZE
COMPTON'S PICTURED ENCYCLOPEDIA



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Plus...
12 "SNOOPY SNIFFER" TOYS. BEST-LOVED "HOUND DAWG" FOR OVER 25 YEARS!
COMPLETE WITH LEASH, BUILT IN "OOW-OOW" SOUND. HAS FLOPPY EARS AND WAGGING TAIL!

25 FREE BOXES PLEXGLE
48 PEDIGREE CRAYON PENCILS WITH BUILT-IN SHARPENER

THE NEW TRESSY WITH THE MAGIC MAKE-UP FACE!
15 FREE DOLLS AWARDED WEEKLY.
TRESSY'S HAIR GROWS... HER LEGS POSE.

"MATCHBOX"
20 FREE CARS EACH WEEK!

NO.12 LAND ROVER

plus... 4 KING SIZE MODELS!

K-2 DUMP TRUCK

COMPLETE THE PUZZLE. CUT OUT ON BROKEN LINE. PASTE IT ON PAPER. PRINT YOUR NAME, AGE, ADDRESS. COLOR THE PICTURES.

USE CRAYONS, PAINTS OR PENCIL. MAIL BEFORE MIDNIGHT TUESDAY TO UNCLE NUGENT, CARE OF THIS PAPER. ENTRIES BECOME HIS.

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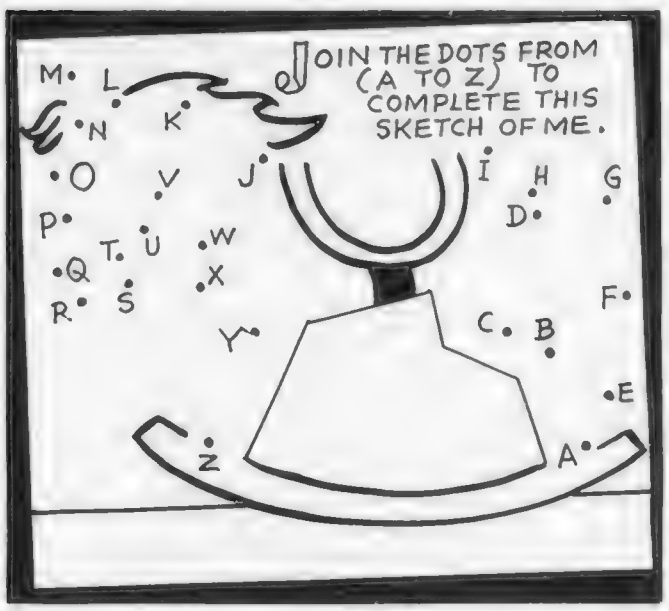
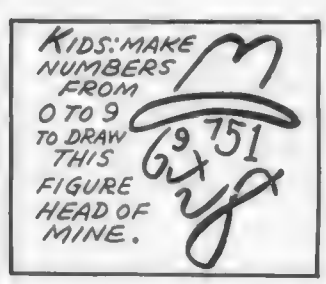
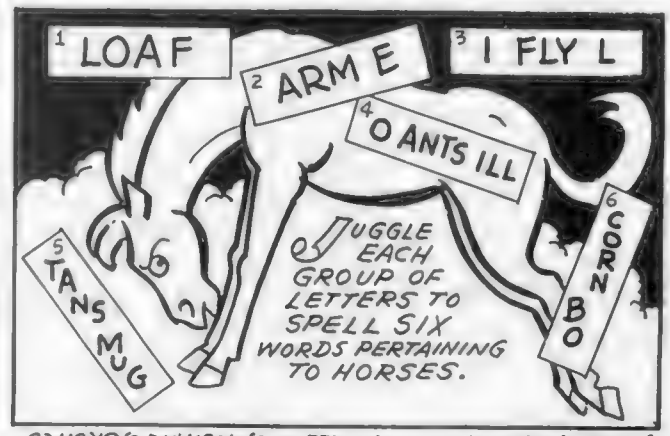


KIDS: MAKE NUMBERS FROM 0 TO 9 TO DRAW THIS FIGURE HEAD OF MINE.



CHANGE ONE LETTER IN EACH COWBOY'S NAME TO SPELL THEIR THREE ANIMAL PETS.

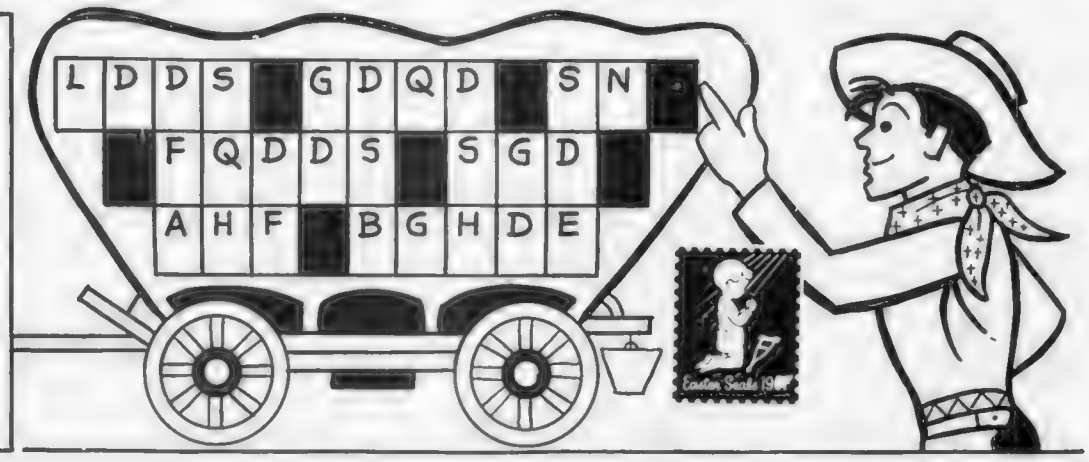
RAM, DOE AND PONY



1, FOAL 2, MARE 3, FILLY 4, STALLION 5, MUSTANG 6, BRONCO

WHAT IMPORTANT EVENT IS TAKING PLACE HERE TODAY ?
YOU CAN EASILY FIND OUT.

UNDER EACH LETTER, ON THE CHUCK WAGON, PRINT THE LETTER THAT **FOLLOWS** IT IN ALPHABETICAL ORDER.
THEN READ YOUR LETTERS ACROSS.



Putting the finishing touches on an oil painting.

Arthur Nugent displaying 8 Fluke he caught on the 'Rambler' a deep-sea fishing boat.

In case our readers are wondering how such a weekly puzzle contest is operated, here is what the Bell-McClure Syndicate has to say about that:

Each week, the Funland color page contains a black and white section, for children to color in. Usually, a short puzzle or riddle accompanies this part. Readers are invited to submit their coloring entries addressed to Uncle Nugent, in care of their local newspaper, to try for some of the free prizes given away every week.

Entries are mailed to the local paper, with a Tuesday deadline. The paper then bundles all entries, and mails them each Friday, to the syndicate, in a large, unsealed, clasp-type envelope via parcel post. Entries are then sorted and a team of judges select winners, based on neatness and accuracy. Age is not a factor, as entries come in from four-year-olds, on up to teenagers, and adults, sometimes. There are almost 100 prizes offered weekly.

The winning names, along with their complete addresses are then mailed back to the contest editor of each paper, advising them which prizes their readers have won. The prizes are immediately mailed direct to the winners, from New York. A leaflet is enclosed with the prize with a short congratulatory note from Uncle Nugent.

From time to time, the prize items are changed, thus allowing an always fresh supply of the newest games, toys, books, dolls, etc., which keeps up the interest of readers. Prizes usually are in the higher-priced category, while some are priced in the $1.00 to $5.00 area.

The syndicate bears the cost of prizes, handling and mailing of items to winners.

Dick Tracy No. 1

For our NOSTALGIA DEPT. feature in this issue of CARTOONIST PROfiles, we're indebted to the Chicago Tribune-N.Y. News Syndicate for permission to reproduce the very first releases of Chester Gould's famous DICK TRACY strip which is now going into its 39th year. Syndicate President Arthur Laro, and Messrs. Henri Arnold and Bob Lee were very helpful in enabling us to assemble this collection of strips. DICK TRACY originated with the Sunday page for October 4, 1931. This page, as well as the one for Sunday, October 11th, were used only in the Detroit Mirror. The daily DICK TRACY began on Monday, October 12th, 1931, following the second of the Sunday pages we've reproduced here. The New York News joined the Detroit Mirror in printing the first of the dailies. The N.Y. News started the Sunday pages on December 13th of that year. Incidentally, one of our subscribers, Shel Dorf, who has almost made a career of collecting everything pertaining to Chester Gould, and to DICK TRACY, first suggested that many readers would like to see the first strips of their favorites. The 'bottom' or 'filler' strip CIGARETTE SADIE, which is reproduced on this page, appeared underneath the TRACY strip on the Sunday page.

CHESTER GOULD

CIGARETTE SADIE

CIGARS - -CIGARETTES
GIRLIE YOU DON'T BELONG IN A DUMP LIKE THIS - YOU CAN DO BIGGER THINGS.
I KNOW IT, MISTER YOU SEE. I'M GOING TO BE A GREAT SINGER SOME DAY.
SOME DAY WHEN I GET THE MONEY I'M GOING TO STUDY IN VIENNA -FOR THE OPERA
HERE TAKE THIS TEN SPOT AND PUT IT IN YOUR MUSIC FUND - -I ADMIRE YOUR NOBLE PURPOSE
DRESS SPECIAL AT $9.75

DICK TRACY

by Chester Gould

YEAH, THIS IS TRACY.

OCT. 4 1931

THIS IS THE CHIEF OF POLICE — I UNDERSTAND YOU WERE THE ONLY EYE WITNESS TO THAT HOTEL ROBBERY LAST NIGHT. HOW ABOUT DROPPING DOWN AND IDENTIFYING YOUR MAN OUT OF SOME SUSPECTS WE HAVE HERE?

WELL, THAT SHOULDN'T BE HARD TO DO — I GOT A GOOD LOOK AT THE GUY. IN FACT IT'S A WONDER I DIDN'T GET PLUGGED WHEN I TOOK A SWING AT HIM. THE WAY HE DODGED HE MUSTA BEEN A PROFESSIONAL BOXER.

TAXI

LOOK 'EM OVER, TRACY — DO YOU SEE YOUR MAN THERE?

NIX — NOT THERE

WHO'S THE LITTLE LADY IN THE CELL?

SHE'S JUST A DAME THE SQUAD PICKED UP LAST NIGHT — WHAT DO YOU CARE?

GET HER OUT HERE. THERE'S SOMETHING STRANGELY INTERESTING ABOUT THE LADY'S FACE.

BUT YOU DIDN'T SAY ANYTHING ABOUT A WOMAN ON THIS JOB —

HEY — WHAT TH —

SAY, WHAT'S THE IDEA, FELLOW — ARE YOU NUTTY? TRYING TO SOCK A LADY — I OUGHT TO RUN YOU IN —

TAKE IT EASY, CHIEF — DIDN'T YOU SEE HOW SHE DODGED? YOU NEVER SAW A WOMAN DODGE LIKE THAT DID YOU?

JUST AS I THOUGHT. NONE OTHER THAN "PINKIE" THE STABBER", EX-BOXER AND STICK-UP ACE AND THE MAN THAT ROBBED THE HOTEL!

SO YOU'RE THE BIRD THAT TOOK A POKE AT ME LAST NIGHT, EH? YOU —

WELL, THERE'S YOUR MAN, CHIEF — AND WHEN IT COMES TO WOMEN, ALL I CAN SAY IS, YOU PICK 'EM ROUGH — PLENTY ROUGH.

DICK TRACY

by CHESTER GOULD

OKAY CHIEF

BOYS — THE CHIEF JUST GOT A TIP THAT THE "BIG BOY" HIMSELF IS BACK IN HIS OLD HANG-OUT AT THE "GOLD SHOE" CAFE — AND OUR ORDERS ARE TO GET HIM.

WAIT A MINUTE, FELLOWS, I FORGOT MY GUN.

WHAT, AGAIN? THAT'S ALL YOU DO — FORGET.

WHAT A MEMORY!

AHA! THE GOOD OLD "GOLD SHOE" — LOOKS LIKE A BIG NIGHT, BOYS

OH, HELLO SHERLOCK — WHAT DO YOU WANT?

HELLO TEXIE, HELLO STEVE — WHERE'S THE "BIG BOY"?

"BIG BOY"? WHY WE HAVEN'T SEEN HIM IN WEEKS.

WELL YOU'RE GOING TO RIGHT NOW. MARCH UPSTAIRS TO HIS ROOM. YOU TWO

WE'RE TAKING YOU ALL IN TONIGHT

QUICK, CHIEF! THAT DETECTIVE BUREAU DICK AND HIS RATS ARE COMING UP — — JUMP IN THE REAR ELEVATOR AND BEAT IT!

WHAT TH'—, THE CAR AIN'T HERE!

BEAT IT DOWN STAIRS, PAT AND HEAD HIM OFF AT THE ELEVATOR.

NO SIGN OF HIM DOWN THERE, TRACY

WELL, WELL, WELL — RIGHT HERE HE IS ON THE ELEVATOR ROOF — — GREETINGS "BIG BOY"

HOLY CHEE. BOSS, I FORGOT ALL ABOUT THAT ELEVATOR CAR BEING DOWN ON THE FIRST FLOOR.

YOU—

PAT — THAT'S ONE BIRD THAT'S GOT AS BAD A MEMORY AS YOU HAVE.

Reg U. S. Pat. Off. Copyright, 1931

First Daily

October 12, 1931

DICK TRACY— SEEMS TO BE IN THE AIR

GOOD EVENING, MR. TRUEHEART — HOW'S THE DELICATESSEN BUSINESS THIS EVENING?
WELL! HELLO, DICK — IF YOU'D BEEN A MINUTE LATER YOU'D HAVE HAD TO GO UPSTAIRS BY THE SIDE ENTRANCE — I WAS JUST CLOSING UP FOR SUPPER.
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HELLO TESS — GEE, YOU LOOK PRETTY
WELL WHY NOT FOR MY VERY BESTEST BOY FRIEND — HURRY UP, YOU POOR DEARS, WE'RE ALL STARVED
MAMMA, THE BREADEATERS ARE ALL HERE — HOW'S THE FOOD?
OH, AND AM I GLAD YOU'VE COME! IT'LL GET ME AWAY FROM THIS PAPER AND THESE TALES ABOUT GANGSTERS. I CAN'T BEAR TO READ THEM AND I CAN'T LEAVE THEM ALONE.
CONTINUED.

October 13, 1931

DICK TRACY—BUSINESS AHEAD

GEE, MRS. TRUEHEART, IT WAS A WONDERFUL MEAL! DANG IT — I'VE GAINED FIVE POUNDS SINCE TESS HAS BEEN HAVING ME OUT HERE FOR YOUR SUPPERS — —NO KIDDING.
RAVE ON, BIG BOY!
GO ON WITH YOU, DICK.
(Copyright: 1931: By News Syndicate Co., Inc.)
LET 'EM DO THE DISHES IF THEY WANT TO! — BY THE GREAT SAINTS AIN'T YOU HAD ENOUGH DISH WASHING AFTER TWENTY YEARS, MAMMA?
OH I KNOW, BUT —
TESS DARLING, I'VE GOT SOMETHING DARNED IMPORTANT I WANT TO TELL YOU TONIGHT.
AND I'M SO ANXIOUS TO HEAR IT, DICK.
WHILE IN AN ALLEY ACROSS THE STREET FROM THE DELICATESSEN STAND TWO STRANGE AND SINISTER FORMS —
YEAH — DAT'S TH' PLACE, CRUTCH. HE KEEPS HIS SAVINGS ON THE SECOND FLOOR IN A BOX — DE BIG BOY SAYS IT'S A CINCH.
A CINCH EH?
EMIL TRUEHEART DELICATESSEN
CONTINUED.

October 14, 1931

DICK TRACY—GETTING SET

— NINE HUNDRED EIGHTY — NINE HUNDRED NINETY — ONE THOUSAND — AN EVEN THOUSAND DOLLARS! — AND WE DON'T OWE A SOUL, MAMMA!
I'M SO PROUD OF YOU, EMIL
(Copyright: 1931: By News Syndicate Co., Inc.)
YOU SHOULD HAVE SEEN OLD BANKER JEDD'S EYES WHEN I PAID OFF THAT MORTGAGE YESTERDAY — HE SAYS, "TRUEHEART, IT'S A PLEASURE TO DO BUSINESS WITH YOU."
SAY, WILL YOU TWO COME OUT HERE? DICK AND I HAVE SOMETHING REAL IMPORTANT TO TELL YOU.
TESS, I'M THE HAPPIEST MAN IN THE WORLD TONIGHT.
AND ON A ROOF NOT FAR AWAY TWO SHADOWY FORMS CONTINUE THEIR EVIL VIGIL.
HM — LOOKS LIKE HE'S PUTTIN' DE DOUGH IN A BOX UNDER THE BED — OH HO — THIS JOB'LL BE A SET-UP, CRUTCH.
OH YEAH?

October 15, 1931

DICK TRACY—A TIME TO KEEP CALM

MR. TRUEHEART, TESS AND I HAVE DECIDED TO GET MARRIED — I KNOW I HAVEN'T HAD THE BREAKS AS FAR AS MONEY'S CONCERNED — BUT WITH HER BY MY SIDE I'LL FIND A WAY.
OF COURSE YOU'LL FIND A WAY, MY BOY — AND CONGRATULATIONS TO BOTH OF YOU. I'VE GOT FAITH IN YOU, DICK.
CAN'T WE DO SOMETHING TO CELEBRATE OUR HAPPINESS? YOU TWO ARE OUT OF DEBT AND WE'RE ENGAGED.
STICK 'EM UP — ALLA YU
AND KEEP 'EM UP! WE'RE AFTER THAT DOUGH — WHERE IS IT?
(Copyright 1931, By News Syndicate Co., Inc.)
CHESTER GOULD

October 16, 1931

DICK TRACY—CROSSING THE C OBRA'S PATH

COME ON, GRANDPA — SHOW US WHERE THAT SAFE WITH DE DOUGH IN IT IS — AND MAKE IT SNAPPY
IN HEAVEN'S NAME, PAPA
AS THEY SAY!
YOU WANT MY MONEY — MY LIFE SAVINGS? WHY YOU — WHO ARE YOU TO TAKE WHAT I HAVE SLAVED YEARS TO GET —
NO YOU DON'T—
LOOK OUT—
OH-O

October 17, 1931

DICK TRACY—IT LOOKS BAD, TESS

-MONEY'S — IN — BEDROOM — IN SAFE — COMBINATION TWO LEFT - TEN RIGHT — - -
YOU BIRDS CAN'T GET AWAY WITH THIS —
DICK- DICK-
THERE, LITTLE ROLLO!
LET'S SCRAM - I GOT THE DOUGH.
WAIT — WE'RE TAKIN' THE GIRL TOO — YOU RUBBER HEAD!
(Copyright: 1931: By News Syndicate Co., Inc.)

October 19, 1931

DICK TRACY—HE'S A HARD ONE TO STOP

NOW JIS' KEEP QUIET, SISTER, AND EVERYTHING 'LL BE OKAY.
OH-OH
WHAT HAPPENED'- WHERE TH - OH TESS -
TESS, TESS -
SLEEP THAT PAIR OF KNUCKS OFF. YOU —
(Copyright: 1931: By News Syndicate Co., Inc.)

October 20, 1931

DICK TRACY—MOMENTS COUNT NOW

NOW BUSTLE RIGHT IN THERE SISTER AND DON'T OPEN YER TRAP — NOT A SQUAWK — UN'ERSTAND? -OR YER THROUGH.
DIDJA USE THE ROD ON THE YOUNG GUY?
NO. BUT I WISH I HAD- -HE MAY FOLLER US.
WHILE DICK TRACY BEGINS TO RECOVER FROM THE BLOWS ON THE JAW AND HEAD.
DICK! TESS! DICK!
SEE — WHAT THEY'VE DONE TO PAPA — OH-O-
SHE'S FAINTED! -I MUST CALL THE POLICE -GET A DOCTOR-

October 21, 1931

DICK TRACY—A SOLEMN VOW

IT WAS A HOLD-UP, CHIEF, A NASTY JOB. THEY'VE KIDNAPPED A GIRL AND MURDERED HER FATHER -AND WE JUST SENT HER MOTHER TO THE HOSPITAL PROSTRATE FROM SHOCK.
TOO BAD!- THE OLD DUCK DIDN'T HAVE A CHANCE — NOT A CHANCE! THEY NEVER DO WHEN ONE OF THE "BIG BOYS" RATS STRIKE.
BUT THE GIRL — THEY TOOK HER - WHY DO WE STAND HERE LIKE IDIOTS' -WE MUST SAVE HER!
TRY TO BE SANE MAN — THEY'VE GOT HER MILES AWAY FROM HERE BY NOW — -WE'LL HAVE TO FIGURE THIS THING OUT.
OVER THE BODY OF YOUR FATHER, TESS, I SWEAR I'LL FIND YOU AND AVENGE THIS THING — I SWEAR IT -
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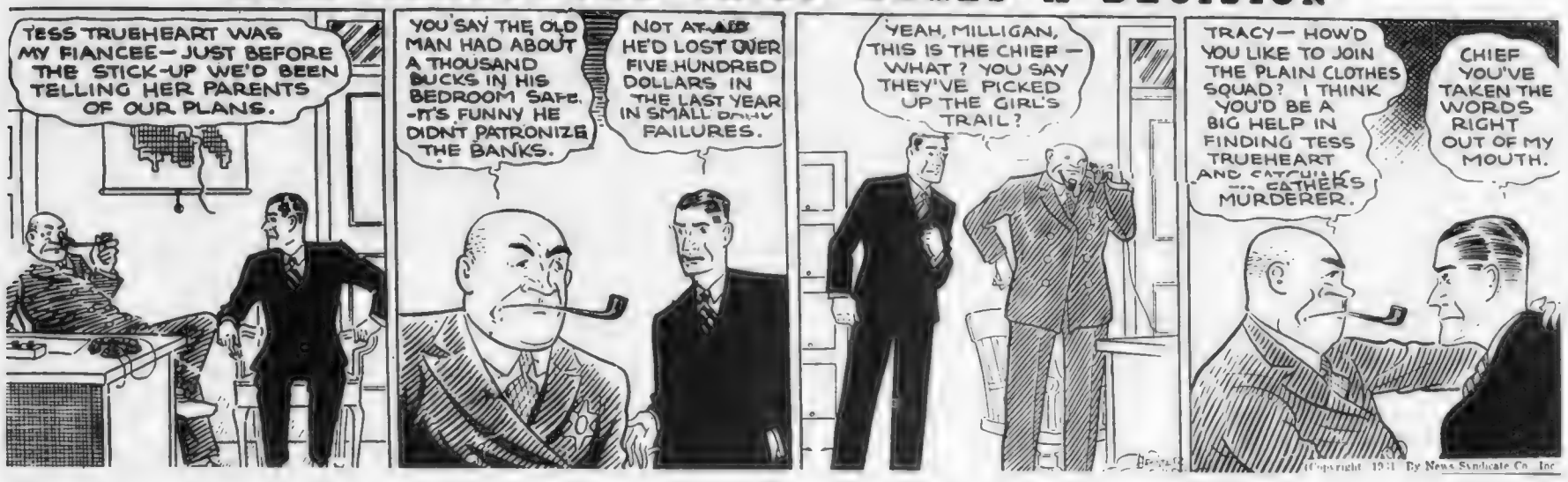
October 22, 1931

DICK TRACY—THE CHIEF MAKES A DECISION


TESS TRUEHEART WAS MY FIANCEE—JUST BEFORE THE STICK-UP WE'D BEEN TELLING HER PARENTS OF OUR PLANS.
YOU SAY THE OLD MAN HAD ABOUT A THOUSAND BUCKS IN HIS BEDROOM SAFE. -IT'S FUNNY HE DIDN'T PATRONIZE THE BANKS.
NOT AT ALL HE'D LOST OVER FIVE HUNDRED DOLLARS IN THE LAST YEAR IN SMALL BANK FAILURES.
YEAH, MILLIGAN, THIS IS THE CHIEF — WHAT? YOU SAY THEY'VE PICKED UP THE GIRL'S TRAIL?
TRACY— HOW'D YOU LIKE TO JOIN THE PLAIN CLOTHES SQUAD? I THINK YOU'D BE A BIG HELP IN FINDING TESS TRUEHEART AND CATCHING — GATHERS MURDERER.
CHIEF YOU'VE TAKEN THE WORDS RIGHT OUT OF MY MOUTH.
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October 23, 1931

DICK TRACY—IN THE CLUTCHES

NOW A MEMBER OF THE PLAIN-CLOTHES SQUAD, DICK TRACY PREPARES TO LEAD THE POLICE DRAG NET IN SEARCH OF HIS KIDNAPPED SWEETHEART, TESS, AND THE GANG THAT MURDERED HER FATHER —BUT FIRST HE CALLS AT THE HOSPITAL WHERE TESS' MOTHER LIES PROSTRATED FROM GRIEF AND SHOCK.
HER CONDITION IS QUITE SERIOUS, MR. TRACY.
HERE, TESS DARLING, MY BABY — PUT YOUR HEAD HERE ON MAMMA'S SHOULDER — LOOK FATHER AT THOSE CURLS —
I CANT BEAR IT — IT'S TOO MUCH —
MEANWHILE, SOMEWHERE IN THE HEART OF GANGLAND IN A DARKENED, GUARDED ROOM —
WHERE AM I AND WHAT ARE THEY GOING TO DO WITH ME?
NOW, NOW — JUST DRINK THIS TEA — I THINK YOU'RE GOING TO HAVE CALLERS PRETTY SOON

October 24, 1931

DICK TRACY—TESS INTRODUCES HERSELF

THAT'S THE GIRL, BOSS.
UNTIE 'ER — LET 'ER STAND UP.
KINDA PRETTY AINTCHA, SISTER? —CUTE KID —
SMACK
SO YOU AINT SWINGING WITH "BIG BOY", EH GIRLIE? TIE 'ER UP CRUTCH — WE'LL LET 'ER CURE A COUPLE OF MORE DAYS — THEN WE CAN TALK TO 'ER
WHERE EVER THE GIRL IS THERE'S A CHANCE FOR HER IF SHE DONT LOSE HER SPUNK
SPUNK — HA! SHE'S GOT MORE SPUNK THAN A A HALF DOZEN OF YOU FLAT FEET; — STEP ON IT GILLIGAN.

October 26, 1931

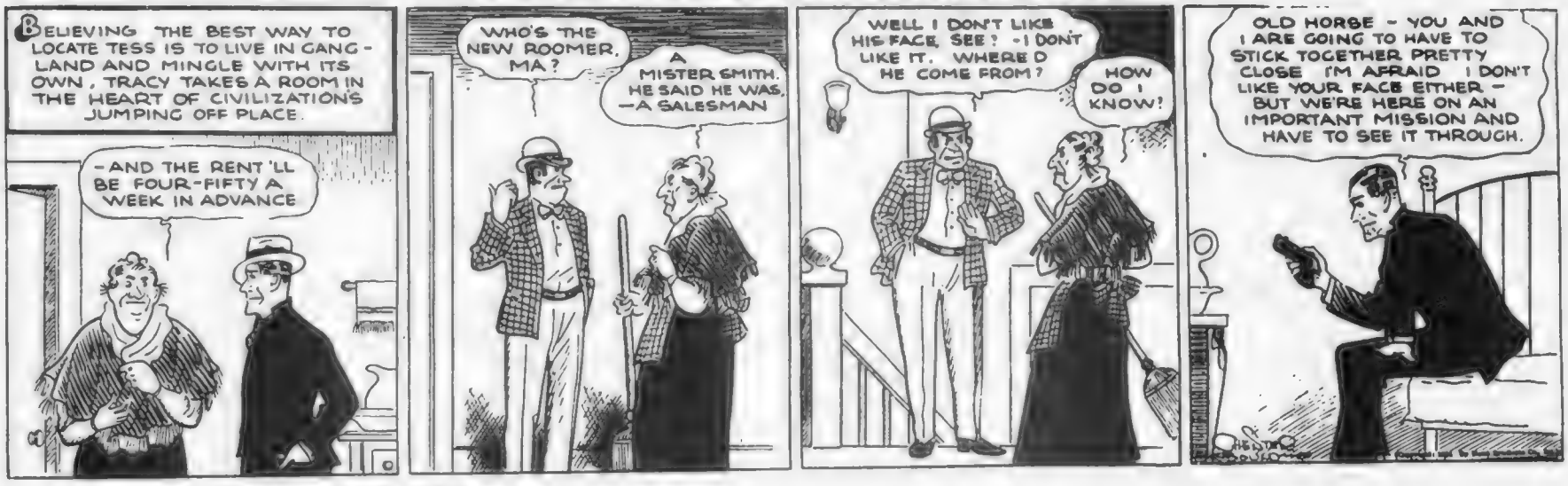
DICK TRACY—TWO PLANS

ALL RIGHT, MILLIGAN, I'LL LEAVE YOU BOYS HERE - FROM NOW ON I'M WORKING ALONE - YOU DONT KNOW ME - NEVER HEARD OF ME AND DON'T KNOW ANYTHING - SEE? THAT'S THE UNDERSTANDING I HAD WITH THE CHIEF
OKAY TRACY - YOU'RE IN THE TOUGHEST NEIGHBORHOOD IN THE WORLD - BE CAREFUL. IF THE GIRL'S ALIVE I BELIEVE YOU'LL FIND HER - MEANWHILE ME AND THE MEN WILL BE DOIN' ALL WE CAN
LISTEN, SISTER. YOU AN' ME MIGHT JUS' AS WELL BE FRIENDS CAUSE WE'RE GONNA BE SEEIN' A LOT OF EACH OTHER - GIT ME? I GOT BIG PLANS FOR YOU BABE.
M
DIC.

Sorry--
Part of this panel is missing from the strip in the syndicate files.

October 27, 1931

DICK TRACY—DISAPPROVAL


BELIEVING THE BEST WAY TO LOCATE TESS IS TO LIVE IN GANGLAND AND MINGLE WITH ITS OWN, TRACY TAKES A ROOM IN THE HEART OF CIVILIZATION'S JUMPING OFF PLACE.
-AND THE RENT 'LL BE FOUR-FIFTY A WEEK IN ADVANCE
WHO'S THE NEW ROOMER, MA?
A MISTER SMITH. HE SAID HE WAS, -A SALESMAN
WELL I DON'T LIKE HIS FACE, SEE? -I DON'T LIKE IT. WHERE D HE COME FROM?
HOW DO I KNOW?
OLD HORSE - YOU AND I ARE GOING TO HAVE TO STICK TOGETHER PRETTY CLOSE I'M AFRAID I DON'T LIKE YOUR FACE EITHER - BUT WE'RE HERE ON AN IMPORTANT MISSION AND HAVE TO SEE IT THROUGH.

October 28, 1931

DICK TRACY—NEW MATERIAL

SO-YOU'RE THE NEW ROOMER, EH? MY NAME'S MOCCO - RIBS THEY CALL ME.
MY NAME'S SMITH - -JOE SMITH
WHAT'S YER RACKET?
WELL, RIGHT AT PRESENT I'M JUST SORTA LOOKIN' AROUND TRYIN TO TIE IN
HOW LONG 'VE YOU BEEN ON THE HOOK?
OH, A COUPLE OF YEARS - COURSE I'VE NEVER DONE ANY REALLY BIG STUFF BUT I'VE HAD MY MOMENTS
HE DON'T LOOK SO BAD - - STILL YOU CAN'T TELL
LETS TAKE A CHANCE HE LOOKS LIKE HE'S GOT BRAINS AND THATS WHAT WE NEED

October 29, 1931

DICK TRACY—WOMAN TROUBLE

PLAYING THE PART OF A CROOK—TRACY MAKES A FAVORABLE IMPRESSION ON HIS NEW ACQUAINTANCES RIBS MOCCO AND HIS PAL SPIKE —WHO SEE IN TRACY A NEW ADDITION TO THEIR GANG
NOW LISTEN JOE, IF YOU REALLY WANTA GIT GOIN' ON SOME BIG STUFF ME AND SPIKE CAN FIX YOU UP.
THAT LISTENS GOOD TO ME, RIBS
BUT IF YOU AINT ON THE SQUARE OR TURN SOFT IT'S CURTAINS FOR YOU KID. GIT ME?
MEANWHILE BIG BOY CONTINUES WITH HIS 'PLANS' FOR TESS....
HERE'S A DOZEN DRESSES FROM THE HOTTEST SHOPS ON THE AVENUE, SISTER. TAKE OFF THAT RAG YOU GOT ON AND GIT DOLLED.
NOW. LISTEN TEXIE -
LISTEN NOTHING! YOU AIN'T PULL::N NO WOOL OVER MY EYES, BIG BOY - THAT DAME'S GOT YOU GOIN — AND I AIN'T STANDIN' FOR IT, SEE?

October 30, 1931

DICK TRACY—A LITTLE MORE DOPE FROM RIBS

HERE'S THE DOPE, JOE. THERE'S A PAYROLL JOB TO BE PULLED OFF IN A FEW DAYS AND WE COULD USE A GOOD MAN TO COVER THE CASHIER WHILE ME AND SPIKE LIFTS THE DOUGH.
IT'LL BE A FOUR WAY SPLIT ON TWENTY GRAND — THAT'S FIVE G'S TO YOU. FIVE TO ME, FIVE TO SPIKE AND FIVE TO BIG BOY.
BIG BOY? WHO'S HE? HOW DOES HE COME IN?
CHEEZE! AINT YOU EVER HEARD OF BIG BOY? HE'S OUR BOSS —HE COMES IN ON EVERY-THING. THEN IF ANYTHING GOES WRONG HIS MOUTHPIECE FIXES IT UP.
HIS MOUTHPIECE--YOU MEAN HIS LAWYER?
SURE! DAT BABY'S GOT EVERYTHING GREASED FROM TH BIG SHOTS DOWN! LISTEN YOU AINT GOT NOTHIN' TO WORRY ABOUT.

October 31, 1931

DICK TRACY—WEAVING MORE WEB

YEAH CHIEF. TRACY TALKING — I HAVEN'T GOT ANY DOPE ON THE GIRL YET BUT I STUMBLED ONTO A PAYROLL JOB THAT'S DUE TO BE SPRUNG SOON --- -YEAH -
GOOD WORK, KID! MY MEN'LL BE READY FOR YOU ON A MOMENTS NOTICE -- WHAT? YOU WON'T NEED ANY HELP? YOU --- I SEE --
CHEE — WHERE YU BEEN JOE? I WAS LOOKIN' ALL OVER FER Y'U.
JUST BEEN DOWN THE STREET FOR A CUP OF JAVA.
RIBS, I'M CURIOUS ABOUT THIS GUY "BIG BOY"—WHERE DOES HE HANG OUT? AS LONG AS I'M WORKING FOR HIM ID LIKE TO MEET HIM.
WHERE DOES HE HANG OUT? HA! THAT'S A GOOD ONE! HOW SHOULD I KNOW? BESIDES HE WOULDN'T TALK TO YOU IF YOU SAW HIM

November 2, 1931

DICK TRACY—AS PLANS UNFOLD

BIG BOY IN, CRUTCH?
YEAH - C'MON IN.
D' PAYROLL JOB'S ALL SET, BOSS - ME AND SPIKE'S GOT EVERYTING LAID OUT - GOT A YOUNG MUG TO HELP US - TOLD HIM HE'D COME IN FER A SPLIT. HO HO. HE FELL FER IT AND HE'S GONNA COVER THE CASHIER WHILE WE LIFT D' COIN.
SURE YU KNOW WHATCHER DOIN' RIBS
DO I ? LISTEN, BIG BOY, EVERYTING IS SET! SAY, WHO'S DRIVIN' TH' CAR WE'RE MAKIN' OUR GETAWAY IN ?
A GIRL.
A GIRL ??

November 3, 1931

DICK TRACY—NO ALTERNATIVE

SISTER, I'VE GOT A JOB FOR YOU - I WANT YOU TO DO A LITTLE CAR DRIVIN' FOR A PAL OF MINE
NO, NO - I CAN'T HAVE ANYTHING TO DO WITH YOUR SCHEMES - I CAN'T - SURELY YOU DON'T EXPECT IT OF ME!
I'M TELLING YOU - NOT ASKIN'! ALL YOU GOTTA DO IS SIT IN TH' CAR TILL A FRIEND OF MINE COMES UP AND GETS IN, THEN DRIVE LIKE —
I WONT DO IT!
YOU WON'T, EH ? LISTEN, YOU'LL DRIVE THAT CAR OR NOBODY'LL EVER KNOW WHAT HAPPENED TO YU! YOU COME ACROSS OR IT'S CURTAINS FOR YOU SISTER — AND I AIN'T KIDDIN' YU!

November 4, 1931

DICK TRACY—SOME INTERESTING NEWS

WELL EVERYTING IS SET, JOE - WE'LL DO THAT PAYROLL JOB ANY DAY NOW - -JIST GOTTA WAIT FER DE HIGH SIGN FROM BIG BOY.
OH. I SEE - BIG BOY SETS OFF THE WORKS, DOES HE ?
YEAH.
AND DE GET-AWAY IS GONNA BE A CINCH! BIG BOY IS HAVIN' A DAME DRIVE TH' CAR - YOU KNOW, COPS IS APT TO BE LESS SUSPICIOUS OF A DAME. CHEEZE! DIS IS GONNA BE A PUSH-OVER
WHO IS THE DAME RIBS?
HOW DO I KNOW? MUST BE SOME BABE HE GOT HIS HANDS ON SOME PLACE AND HE WANTS ER TO WORK OUT HER BOARD BILL - HE WOULDN'T SEND HIS REAL DAME ON A DANGEROUS JOB LIKE DAT

DICK TRACY—UNDERCURRENT

YES, THIS IS MR. PECK OF THE WESTERN COMPANY.
THIS IS DICK TRACY OF THE PLAIN CLOTHES BUREAU -I MUST SEE YOU IMMEDIATELY! MEET ME IN HALF AN HOUR AT THE HILO CLUB.
LATER
MR TRACY? WHAT DOES THIS MEAN SIR? YOU'VE GIVEN ME QUITE A FRIGHT
YOUR CASHIER IS TO BE ROBBED OF HIS PAYROLL WITHIN THE NEXT TWENTY-FOUR HOURS -IF PLANS OF THE MOST DESPERATE GANG IN TOWN ARE CARRIED OUT
BUT I ASSURE YOU NO SUCH THING WILL HAPPEN AND WE CAN JAIL THE WHOLE OUTFIT IF YOU WILL COOPERATE. -NOW MY PLAN···
WHILE BACK IN THEIR GANGLAND ROOM, WHERE TRACY IS KNOWN ONLY AS "JOE," RIBS MOCCO AND SPIKE CONTEMPLATE THE FUTURE WITH MUCH ENTHUSIASM.
CHEE. I CAN JUST SEE THE LOOK ON THAT PUNK, JOES. FACE WHEN HE DON'T COME IN FOR NO SPLIT! HO HO -AND ME TELLIN' HIM HE'D GIT FIVE GRAND! SAY HE OUGHTA PAY US FER LETTIN' HIM WORK ON THIS HIGH CLASS JOB.

November 6, 1931

DICK TRACY—A TOUGH SPOT

ALL RIGHT, SISTER, YER LIFE AINT WORTH TWO CENTS UNLESS YOU OBEY ORDERS AND GET BACK HERE SAFELY WITH TH' DOUGH. I'VE GOT MEN STATIONED ALL ALONG THE STREET WHERE YOU DRIVE AND IF YOU PULL ANY FUNNY STUFF IT'S JUST TOO BAD.
-AND I'M LEAVIN' YOU HERE, KID. DRIVE STRAIGHT DOWN TO THIRTY-NINTH STREET -WAIT UNDER TH' BIG CLOCK TWENTY MINUTES, THEN DRIVE SLOWLY OVER PAST THE WESTERN COMPANY BUILDING.
STRAIGHT AHEAD, BABY -AND NO FUNNY BUSINESS!
DON'T FERGIT YER INSTRUCTIONS!

November 7, 1931

DICK TRACY—PLANS AWRY

ALL SET, JOE? GOT YER ROD, YOU GUYS?
YEAH.
YEAH.
YOU GO ON IN -ASK TH' CASHIER TO CHANGE DAT TWENTY FER YU - ME AN' SPIKE 'LL FOLLER YU. DO YER STUFF OR Y'WON'T WALK OUT ALIVE.
OKAY.
IT'S HERE -MR. PECK. KEEP YOUR NERVE NOW FOR A MINUTE.
CASHIER
STICK 'EM UP- EVERYBODY- STICK 'EM WHAT-
DROP THOSE GUNS, YOU HOODLUMS

JOHN ROUSON

He does

Four Daily Strips!

JOHN ROUSON is something of a phenomenon in the cartoon profession — he keeps six months ahead on his four *daily cartoon features, has three days a week left for painting, finds time to travel — goes back to his native England about every four years and has been around the world completely three times — and manages to belong to MENSA, the organization whose membership is limited to those whose IQ's put them in the top 2% of the country. The following conversation took place at John's Staten Island home and studio, overlooking New York Harbor.*

At this point we might add a detail or two about John's war experiences which he modestly omitted in our talk. Because of poor eyesight he knew he wouldn't get a chance to serve on a battleship in the Navy, so he volunteered for special assignments which included defusing bombs and torpedoes, and later received the George Medal, one of Great Britain's highest military decorations.

All of Rouson's features are distributed by the General Features Corp. which is now affiliated with the Los Angeles Times Syndicate.

Q: How on earth do you manage to carry on four daily cartoon features, as well as your numerous other activities?

A: Well, for one thing, my varied cartoon assignments over the years have helped me develop the facility to draw quite fast. Then, of course, the fact that I work rather small means that I can do the cartoons more quickly than if I did them in very large size. I like to do the six strips for one of my features in a day — so that in four days I have completed the week's work. That leaves me three days for painting and other things. Incidentally, I find it a wonderful relief to switch away from black and white onto color and vice versa. I'm sure I couldn't go on doing four daily comic strips without this break. It's therapy for me. Another thing — I'd never start a new strip unless I had six months work done in advance. So that this fact enables me to work in a more relaxed frame of mind than the cartoonist who's racing right

LITTLE SPORT By Rouson

up to his deadline. I know that if I become absolutely sterile, as far as ideas are concerned, for a while, I'm not going to panic.

Q: What method do you use to stimulate the flow of good cartoon ideas?

A: Well, I spend some of my evenings looking over a number of foreign papers and magazines which I take regularly. I suppose I get about half a dozen French papers — and I understand French well enough to understand what I'm reading. These are papers which feature a lot of cartoons and gags. In addition I have one in German from Switzerland, several from Australia and a few Italian cartoon papers. I have an Italian friend out here on the island who translates these latter ones for me, as I don't read Italian. Almost all of these are fairly obscure little magazines and papers and one would almost have to have been in Europe to know about them in the first place. In looking them over I may see a cartoon about cricket in an English paper and the general type of gag can be readily transferred to baseball. You can transfer one sport to another readily — in fact any sport with a ball in it is often interchangeable with a number of other sports for cartoon purposes. During evenings when I'm puzzling out my own gags, I also go over ideas that other people have sent me. At one point a merchant seaman was sending me gags — another time it was the principal of a school in Canada. People such as these often send me stuff for a while and then they may run dry.

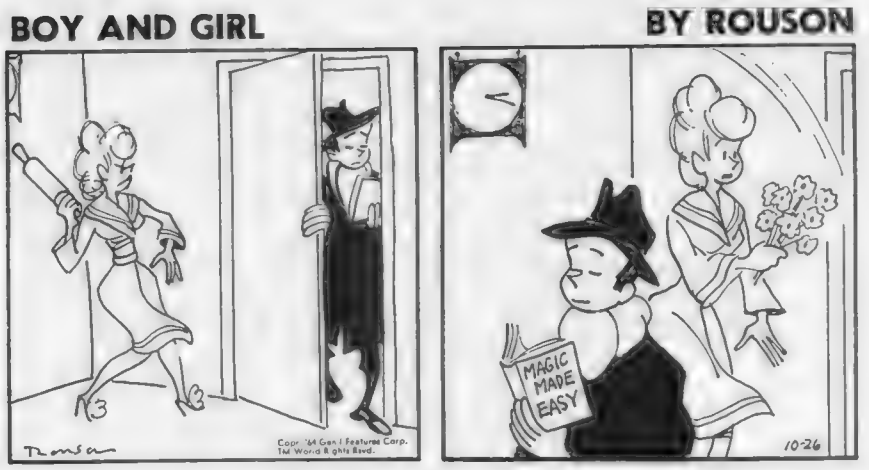
Q: Tell us how you got started in art and cartooning. You were born and brought up in England, weren't you?

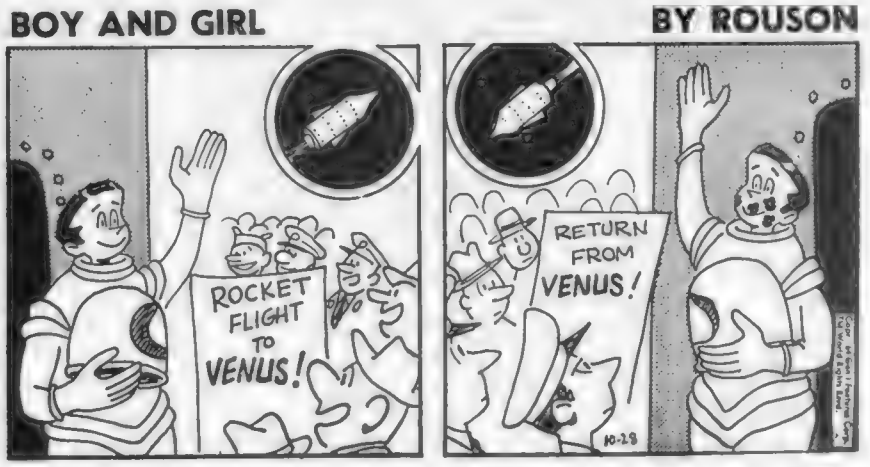
A: Yes, in London. My people had always been interested in horses and animals as a hobby. I don't mean that they bred or raced them — they just had racing papers around the house. These were glossy paper things with beautiful photography which hasn't been surpassed even now. My family collected them — there were always stacks of them around — and I was raised on these instead of on fairy tales. I always liked to draw and I started drawing these animals. I didn't get much art training in school — we just sat around in a circle and drew still life subjects — but I got much more out of the drawings that I did of horses, boxers, and sporting figures at home. I was supposed to go into banking when I left school but there was a depression and I worked for a year as a barman in a public house that an uncle of mine ran. I've never regretted that year, by the way, because I learned an awful lot about human nature. At this time I had a number of other odd jobs, played some professional soccer, etc., to make a little money.

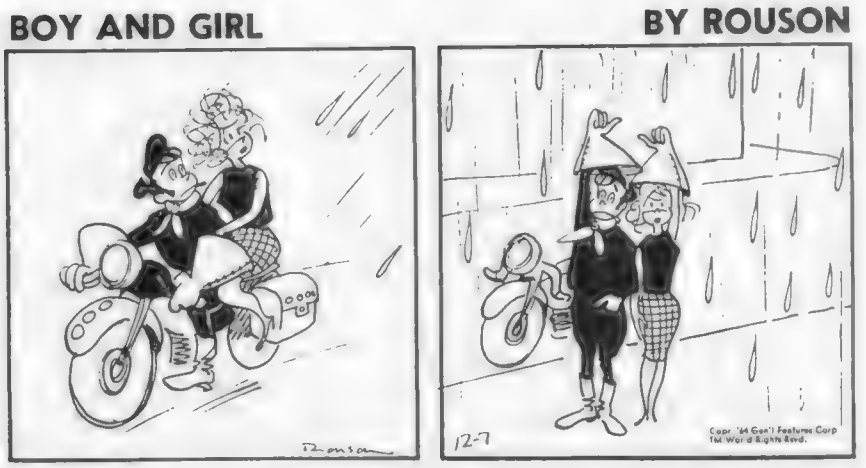
Q: Did you manage to get an art job eventually?

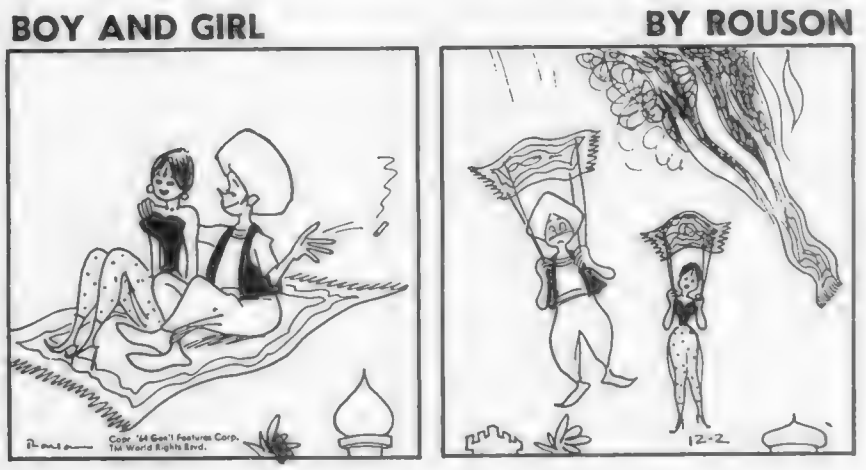
A: Well, I finally sent some drawings to the London Sunday Express and, by a great stroke of luck, my stuff arrived the very week when the editor had told the racing writer that his page was pretty dull and suggested that he find an artist. So I was given a start in art by a Mr. Gilbey — related to the gin people, and a race horse owner himself — and he is still a great friend. I continued at

LITTLE EVE By Jolita









this for a couple of seasons and during this time I was also making other connections. I started doing a daily comic strip for the Northcliffe group and would take on all sorts of work. If anybody said, "Can you do this?", I'd say, "Yes!" Later I was given a staff job on the London Daily Chronicle — the money was terrific to me — since I hadn't had much as a kid. I worked for the Chronicle till it was merged or went broke. By 1939 I was doing two daily comic strips. One was 'Shop Acts', about adventures in a department store. This, incidentally was picked up by King Features and syndicated over here. The other was a strip with Gracie Fields, the famous English comedienne. I'd go to see her once a week and we'd spend an evening going over the gags for the next week. This one was called 'Our Gracie'. I was also doing weekly theatrical caricatures for 'The Bystander', a smart, glossy, society paper. Once a month this magazine had a night-club section and I had to go around to the different clubs and sketch the various cabaret acts, the head-waiters, the chefs, the decor of a new room in the club, etc. It was great experience and for more or less a week on these occasions, I practically lived in top hat and tails free of charge.

Then, once a month, I did a couple of features on TV. One was called 'Cartoonists' Corner', a program which featured various artists drawing in front of the camera. I always did theatrical caricatures on this one. Another program, 'Picture Page', featured current celebrities and always finished up with a cartoonist. Occasionally I had something in 'Punch' so that I was very busy for a young man.

Q: How did you manage to make so many connections with apparent ease?

A: Well, I'm not very aggressive — rather retiring as a matter of fact — but I did make it a definite point to let people whom I

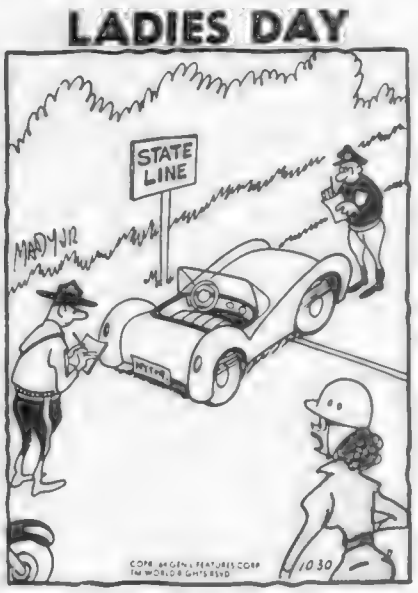
had met, in the newspaper, magazine and TV fields, see me regularly so that they would know who I was. For instance, if I happened to learn that the editor of such-and-such a publication dropped into a certain pub each day at noon, I'd manage to be there at noon to say 'hello' to him. And practically everybody with whom I've worked over the years has later become a personal friend.

Q: Wasn't it about this time that the first of your present-day features was born?

A: Yes. Charles Eade, an important English newspaperman, was Sports Editor of the 'Sunday Graphic' at that time. He called and said he'd like me to try and do a little sports strip to run across the top of the page. I worked this out and called it 'A Little Sport'. Later, Mr. Eade became editor of the 'Sunday Dispatch' and asked me to develop another strip with the title 'Boy Meets Girl'. Nowadays we call it 'Boy & Girl' because we ran into some copyright trouble with the authors of the play 'Boy Meets Girl'. So by 1939 I was doing 2 daily features, 2 Sundays, the theatrical caricatures, occasional drawings for 'Punch', and TV, and I was really bushed. As a result, by September of that year it was almost a relief for me when war came. I dropped everything and joined the navy. I was able to keep 'Boy & Girl' going all through the war — Charles Eade wanted me to continue to do something in the cartoon line. And during the war I came to the U.S. and decided that I'd locate here after the hostilities were over. Cartoonists in England were not well paid by American standards — and this fact interested me very much. After the war in England, newspapers consisted of about one sheet and there was no room for cartoons so I went to Paris for a year to work with a friend who was the editor of a paper there. Up until this time 'Little Sport' had always been a Sunday feature and, fortunately, in Paris, I ran it as a daily and learned that I could do it that often. It seemed to me, be-

A Rouson painting of NORTHERN DANCER, a Kentucky Derby winner.

"Three strikes! Am I out or something?"



"Oh, *no!*"

"When I placed you in driving position, Miss Gauche, *that* was the time to tell me you were left-handed!"

cause of the feature's small size, and the fact that it was pantomime, that it might go well in the U.S.

Q: You came to the U.S. in 1948, didn't you?

A: Yes. The very first thing I did was go to the N.Y. Herald Tribune to show them my theatrical caricatures which I had done in London. I suppose that if you come from another country, you get a little more notice than if you're a native. Anyhow, Arthur Folwell, the art editor, sent me out on an assignment and I did theatrical stuff for him regularly after that — all the while trying to land 'Little Sport' somewhere. I finally signed a contract with 'The Philadelphia Inquirer' to produce it on a daily basis for the 'Inquirer' and for the 'Morning Telegraph', the racing paper published by the same company. Tommy Thompson, who was then Feature Editor, suggested that I also try to syndicate the strip and sent me over to General Features Corp. By the way, I still have a separate contract with the 'Inquirer' for 'Little Sport', although General Features handles all of the syndication to the other papers on the list. Fortunately George Little of General Features was looking for new faces and it seems that he also wanted something similar to 'Little Sport' for the women's pages. He had tried half-a-dozen artists but apparently they didn't have the knack of working very small. I guess it's never been necessary in this country — you've always had big, thick papers and lots of space. In England we were restricted to small size and we got used to it. So we worked out a daily 'Little Eve' for the women's pages. I was married at the time and my wife could draw so we worked on this feature together. She'd go to sales, fashion shows, and read the women's papers, and she did some of the ideas. Later when the marriage folded, she tossed it into my lap, and although it didn't interest me particularly, I was under contract so I carried it on. Soon after this, General Features saw some of my 'Boy Meets Girl' cartoons from England and wondered if this could become a daily. So I took this one on too, as a daily, and got a young fellow to fill in the blacks, stick on the Ben Day, to clean up, and to white out mistakes.

Q: And how did your fourth feature come about?

A: In recent years I've gotten an awful lot of good sports ideas which required words and of course I couldn't use them in the pantomime 'Little Sport'. But they were too good to waste and there was a growing interest on the part of women in sports, so I brought out 'Ladies Day'.

Q: You mentioned earlier that

JOHN ROUSON

Other photos on this page show John's daughter, JESSAMY, riding TURTLE DOVE, the white horse which, incidentally, carries the White Knight in the Ajax TV commercials. At the lower right, JESSAMY is doing some of the jumping which won her the Henry Bergh Trophy at a Staten Island Horse Show last year. (Bergh was the man who founded the ASPCA).

Photos by Jim Ruth

LITTLE SPORT

By Rouson

LITTLE SPORT

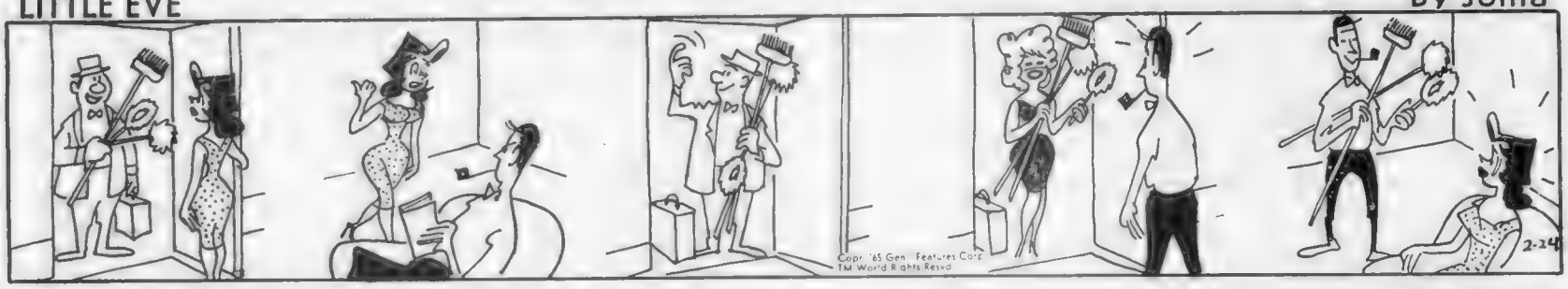
By Rouson

LITTLE SPORT

By Rouson

LITTLE EVE

By Jolita



LITTLE EVE

By Jolita

your painting was a wonderful relief from cartooning all the time. How did you get started on that?

A: Well, I'd always been interested in painting and, after I had a little money, I went to sort of a trade school to learn about the handling of paints. I always painted horses and I had a pretty good idea of horse anatomy. After I had come to the U.S., the editor of the 'Telegraph' in Philadelphia asked me one time if I'd paint 'The Horse of the Year' for Canadian racing people. The Racing Form up there presents a painting to the winner's owner each year. Later the Canadian Jockey Club asked me if I'd do their winner. I now do these paintings regularly and also others on commission from time to time. This gives me a chance to visit breeding farms, stables, etc., and I find the experience very pleasant and relaxing.

Q: I notice that 'Little Eve' carries the by-line 'Jolita' and that 'Ladies Day' is signed by 'Mady Jr'. How does this happen?

A: Well, 'Jolita' was my wife and 'Mady Jr', a daughter. I guess maybe I thought it would be a little too much of a good thing if my name was carried on all four of the features.

Q: How do you advise young people who are interested in becoming cartoonists?

A: I'm not great on art schools or correspondence courses — I think that developing individually is better. As a matter of fact, I often think that those who do illustrative-type strips, and who probably have had extensive art-schooling, tend to turn out work which looks just like the other fellow's stuff. One thing I try to do for young people — when I hear of an opening somewhere I will let some young person whose work is pretty good know about the opportunity. ●

Nostalgia Dept.–How they looked in 1925!

Working on the Happy Side—

Fred Locher. "Cicero Sapp."

Percy L. Crosby. Great American kid "Skippy."

Left—Harry Hershfield. "Abie the Agent."

Russ Westover. "Tillie the Toiler."

Left—M. M. Branner. Winsome "Winnie Winkle."

Left—Alexander Popini. Beauty in form and color.

Left—George Swan. "Salesman Sam."

Below—A. C. Fera "Elmer" was once "Just Boy."

Lyman Young. "The Kelly Kids."

Jack Callahan. "Freddie the Sheik."

Ferd Johnson. "Texas Slim."

Ed LeCocq Nameless cartoons

Below—Gaar Williams. Touching heart strings with cartoons.

Charles Plum and Bill Conselman — authors of "The Cinders."

John Sords. Picturing sports.

Below—Chet Garde. "Polly of the Follies"

BLACK AND WHITE

COLORING BOOK

MORRIE TURNER, who does the WEE PALS comic strip for The Register & Tribune Syndicate, has just come out with the BLACK & WHITE COLORING BOOK, published by Troubador Press in San Francisco. CARTOONIST PROfiles asked Morrie to tell us a little about how this book came into being, and here are his very interesting comments on this exciting project.

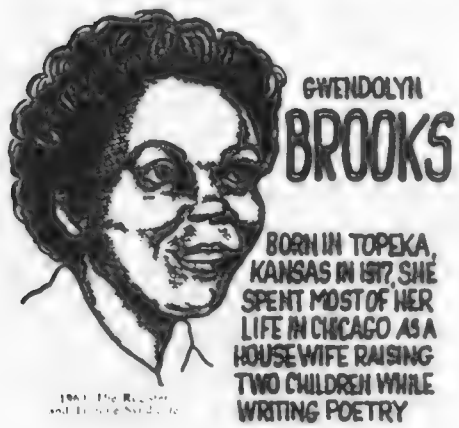
"One year ago, prior to what has come to be known as 'Negro History Week', I decided to herald the accomplishments and contributions of Black Americans to U.S. History via my 'Wee Pals' comic strip, retaining the comic strip format, and always with good humor.

At this point I discovered my knowledge of my *own* heritage was sorrowfully lacking, so I enlisted the aid of my wife, Letha, whose knowledge of the black man in America was not much better than my own. She set about the difficult task of research, passing on her findings to me, and in the process we slowly became educated and learned new pride.

Naturally we became excited about our newly-found knowledge and searched for ways to share this knowledge with others. Not exclusively with the black child for the pride and dignity it could give him, but *mainly* with the *deprived* suburban white child who, we felt, needed to be made aware of the contributions of his black brothers.

We felt it necessary that in the process of learning, the child should be entertained or he would not digest the lesson, therefore we decided that the 'Wee Pals' characters were perfect for the task, and that we would have a coloring book format, giving the child something extra which required his active participation.

I completed but one page of the book before taking it to Malcolm Whyte at Troubador Press. During that one visit we came to a meeting of the minds. I like to say we souled! . . . and from there BLACK & WHITE COLORING BOOK was born. Mal, quite an artist in his own right, designed a most striking cover which had aided in the sales, for which I am very grateful. The book was marketed in the usual manner — book stores, department stores, etc. — however an unexpected added bonus developed when school districts and concerned organizations began purchasing the book in large lots. All in all I have been very pleased and gratified with what has happened for the book, and I have satisfied my desire to

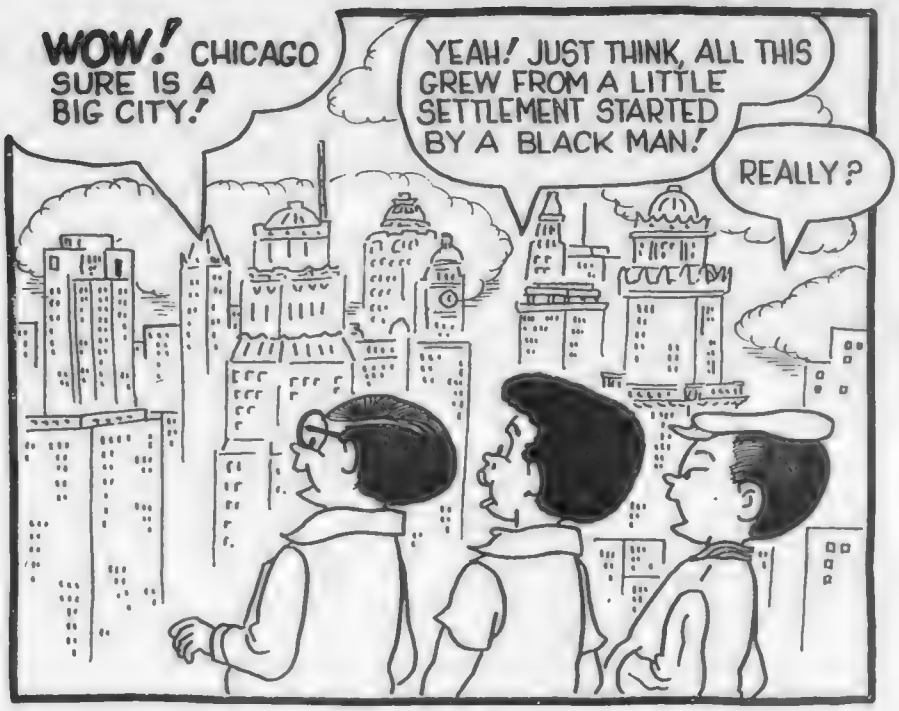

GWENDOLYN
BROOKS
BORN IN TOPEKA, KANSAS IN 1917, SHE SPENT MOST OF HER LIFE IN CHICAGO AS A HOUSEWIFE RAISING TWO CHILDREN WHILE WRITING POETRY

One of the 1969 WEE PALS strips in which Morrie Turner began to note the contributions of Black Americans.

MORRIE & LETHA TURNER

reach children with these little known facts of American History."

Morrie began drawing when he was only 4 and is mainly self-taught. His only formal art training was through a correspondence course. He says that he watched other cartoonists whenever he had the chance, devoured every book about cartooning, and was drawing constantly. As the years passed, cartooning seemed more of a goal than an accomplishment to Morrie, and in the meantime he had a variety of careers. He was a comedian for a while, was a radio program host, ran a greeting card company, and in between times drew and contributed art to vari-


WOW! CHICAGO SURE IS A BIG CITY!
YEAH! JUST THINK, ALL THIS GREW FROM A LITTLE SETTLEMENT STARTED BY A BLACK MAN!
REALLY?

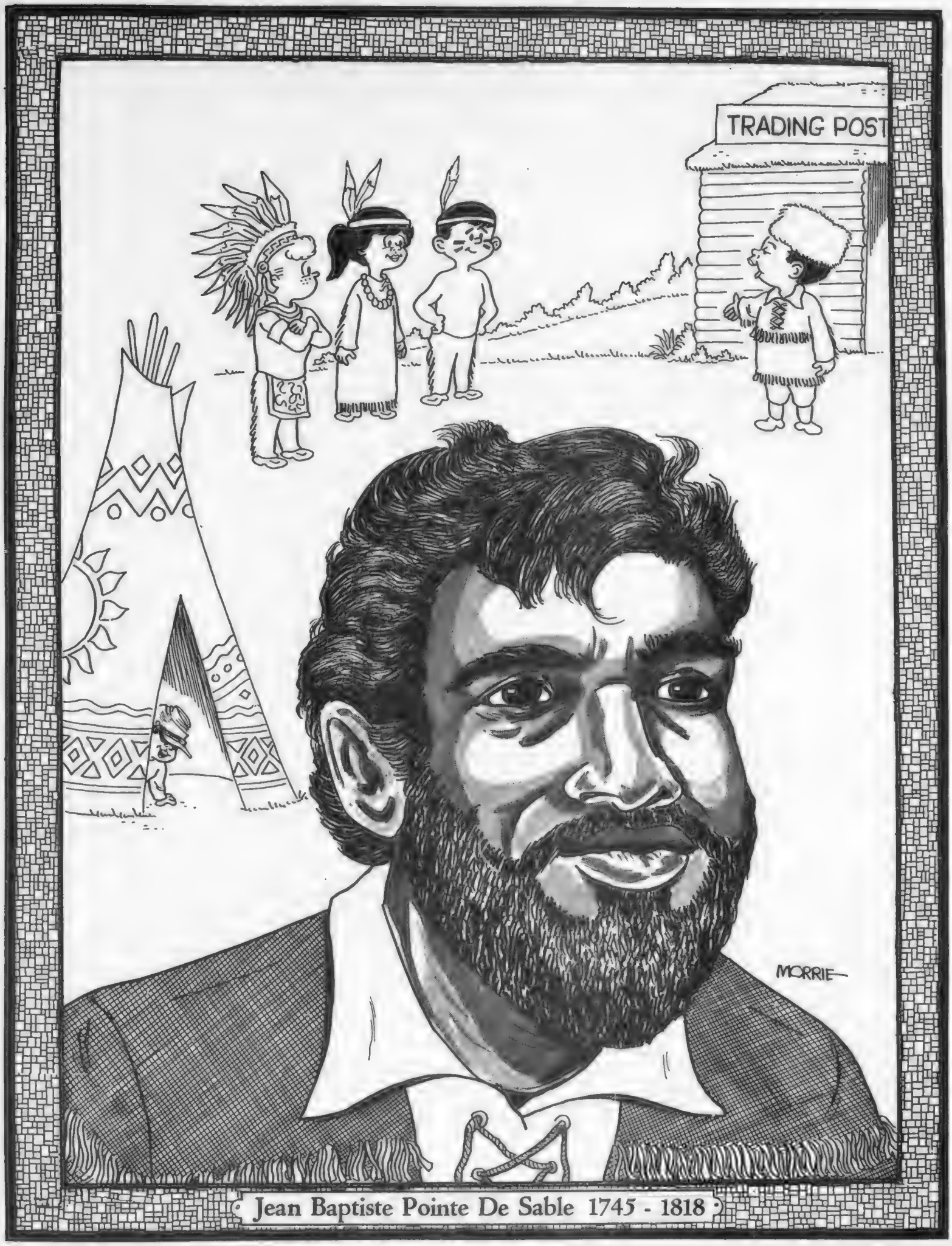
YEAH! BACK IN 1772
JEAN BAPTISTE POINTE DE SABLE
STARTED A LITTLE SETTLEMENT ON THE NORTH BANK OF THE CHICAGO RIVER WHICH WAS LATER TO GROW INTO THE CITY OF CHICAGO!

WHERE DID HE COME FROM?
HE WAS BORN IN ST. MARC, HAITI AND EDUCATED IN FRANCE. HE CAME TO AMERICA IN 1765, STOPPING FIRST AT NEW ORLEAN'S-AND THEN MOVED TO ST. LOUIS

AFTER TWO YEARS IN ST. LOUIS WHERE HE AND A FRIEND HAD A BUSTLING BUSINESS WITH THE INDIANS, A BRITISH TAKE OVER OF THE CITY LED DE SABLE TO MOVE FARTHER NORTH NEAR PEORIA

IN THE COURSE OF HIS BUSINESS, DE SABLE FREQUENTLY TRAVELED PAST ESCHIKAGOU, WHICH CHICAGO WAS CALLED IN THOSE DAYS. IN 1772 HE DECIDED TO BUILD A TRADING CABIN ON THE CHICAGO RIVER NEAR LAKE MICHIGAN. AFTER COMPLETING THE CABIN, HE LED HIS WIFE AND A SMALL BAND OF INDIANS FROM PEORIA TO THE SETTLEMENT IN ESCHIKAGOU

ESCHIKAGOU
ESCHIKAGOU
A REAL GROOVY TOWN!
NOW I KNOW WHY CHICAGO CHANGED IT'S NAME!



Jean Baptiste Pointe De Sable 1745 - 1818

I'LL HAVE A GLASS OF LEMONADE, NIPPER!

LEMONADE
1¢ A GLASS

HERE YOU ARE OLIVER!..DID YOU KNOW THAT IRA ALDRIDGE WAS ONE OF THE LEADING SHAKESPEAREAN ACTORS OF HIS ERA ?...HE WAS THE TOAST OF THE EUROPEAN CONTINENT

LEMONADE
1¢ A GLASS

HE RECEIVED MANY HONORS AND AWARDS. DUKES, PRINCES AND KINGS HONORED HIM. FROM THE KING OF PRUSSIA HE RECEIVED THE FIRST MEDAL OF ARTS AND SCIENCES. FROM THE EMPEROR OF RUSSIA HE RECEIVED THE CROSS OF LEOPOLD...ALTHOUGH HE WAS DENIED THE OPPORTUNITY TO EXHIBIT HIS TALENTS TO THE AMERICAN PUBLIC, THE FAME WHICH HE WON ABROAD IS MORE THAN ENOUGH TO ESTABLISH HIM AS ONE OF THE LANDMARK FIGURES IN THE ANNALS OF INTERNATIONAL THEATRE

HE TOURED THE CONTINENT FOR THREE DECADES WITH GREAT SUCCESS APPEARING BEFORE SEVERAL MEMBERS OF EUROPEAN ROYALTY

HOW MUCH DO I OWE YOU, NIPPER?

LEMONADE
1¢ A GLASS

THAT WILL BE SIX CENTS PLEASE

SIX CENTS ? THE SIGN HERE SAYS ONE CENT.'

LEMONADE
1¢ A GLASS

THE ADDITIONAL FIVE-CENTS IS FOR THE HISTORY LESSON

LEMO
1¢ A GL

Ira Aldridge 1805 - 1867

WEE PALS

GARRETT A. MORGAN INVENTED THE ELECTRIC TRAFFIC LIGHT IN 1923, CONNIE!
HE ALSO INVENTED THE GAS MASK WHICH HAS SAVED THOUSANDS OF LIVES - I WISH I COULD HAVE MET HIM!
1969, The Register and Tribune Syndicate
C-7
THE GUY WHO I'D LIKE TO GET MY HANDS ON IS THE ONE WHO INVENTED DAYLIGHT SAVINGS TIME!
MORRIE
GARRETT A. MORGAN
1875-1963

Another 'Wee Pals' strip which preceded the Black & White coloring book.

ous charitable organizations. Then for about 10 years he was a clerk for the Oakland Police Dept. — drawing all the while in his spare time. In 1961 he quit this job to devote his full time to cartooning.

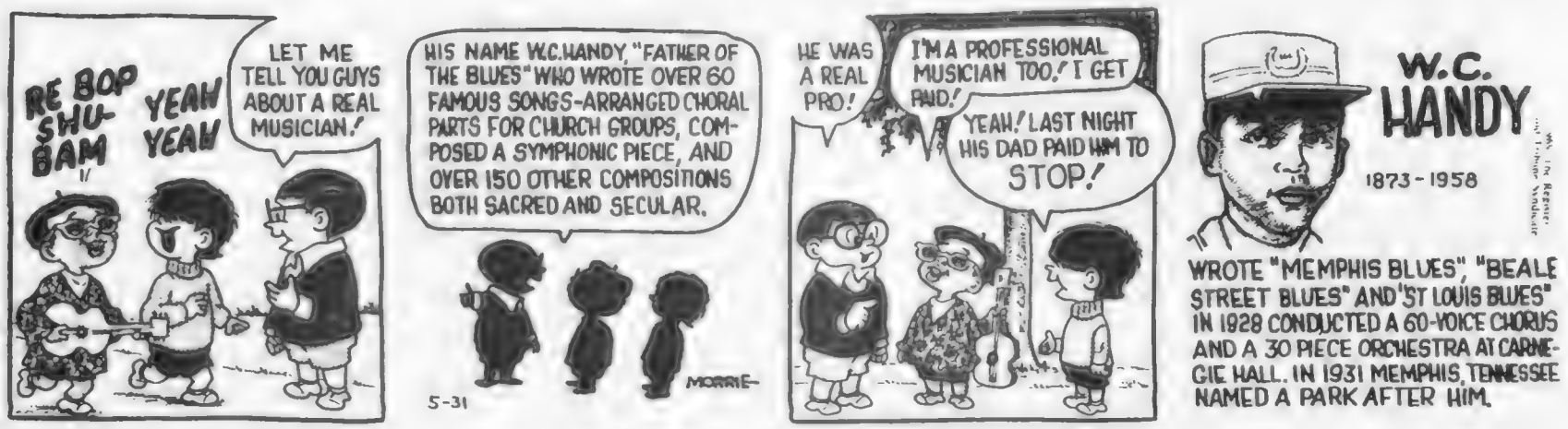
His WEE PALS strip was published in the Berkeley Post, starting in 1964. To begin with it was purely a black-and-white integrated strip, but as time went on, Turner incorporated more and more 'pals' of varying national origin, until now the strip is multi-racial. A year after its start, the strip was picked up by Lew Little who is now the General Manager of The Register & Tribune Syndicate. It is presently going into its 6th year of syndication by that organization.

Morrie does most of his cartooning after dark and into the small hours of the morning. Most of his daytime hours are spent in giving chalk talks to children in schools in the Bay Area. In addition, when he visits other cities, he arranges his schedule to include appearances at local schools.

He doesn't use any models for his characters but he draws on actual everyday incidents in his life for some of his ideas. Like so many cartoonists, Morrie gets the proper facial expressions for his characters by keeping a mirror handy and studying his own smiles, frowns and grimaces.

The coloring book includes portraits of 15 significant Black Americans. The biographical material is presented via dialogue spoken by the 'Wee Pals' characters, as you will see in the samples we have included with this story. ●

WEE PALS


RE BOP SHU-BAM
YEAH YEAH
LET ME TELL YOU GUYS ABOUT A REAL MUSICIAN!
HIS NAME W.C. HANDY, "FATHER OF THE BLUES" WHO WROTE OVER 60 FAMOUS SONGS - ARRANGED CHORAL PARTS FOR CHURCH GROUPS, COMPOSED A SYMPHONIC PIECE, AND OVER 150 OTHER COMPOSITIONS BOTH SACRED AND SECULAR.
5-31
MORRIE
HE WAS A REAL PRO!
I'M A PROFESSIONAL MUSICIAN TOO! I GET PAID!
YEAH! LAST NIGHT HIS DAD PAID HIM TO STOP!
W.C. HANDY
1873 - 1958
WROTE "MEMPHIS BLUES", "BEALE STREET BLUES" AND "ST LOUIS BLUES" IN 1928 CONDUCTED A 60-VOICE CHORUS AND A 30 PIECE ORCHESTRA AT CARNEGIE HALL. IN 1931 MEMPHIS, TENNESSEE NAMED A PARK AFTER HIM.

Another 1969 'Wee Pals' strip.

COMIC BOOK EDITOR

In Issue #4 of CARTOONIST PROfiles we talked with Stan Lee and Roy Thomas who are responsible for MARVEL COMICS. In the following talk with DICK GIORDANO, one of the editors at National Periodical Publications, we learn something of what his *methods are, his experiences in the comic book field, and we see some samples of the art work Dick does, along with his editing chores.*

Q: You edit a number of the comic books at National Periodical Publications, don't you?

A: Yes — I edit two Romance books ('Young Love' and 'Secret Hearts'), two Mystery-Fantasy books ('House of Secrets' and 'The Witching Hour'), two Superhero books ('Aquaman' and 'Teen Titans'), two Teenage Humor books ('Date with Debbi' and 'Debbi's Dates'), an Automobile Adventure book ('Hot Wheels' — based on the Saturday morning TV show), and an as-yet-unnamed Western title. I particularly like doing 'House of Secrets' and 'The Witching Hour' because the subject matter is so wide-open that you can do just about anything you want with it. I have a ball with both of these books — I try to put each one together as a unit. As a rule, books of this type put out by other publishers consist of two or three different stories in a book, with nothing tying them together. I've worked things out so there's a general theme running through both 'House of Secrets' and 'The Witching Hour,' held together by several pages of prologue and epi-

DICK GIORDANO

SUPERMAN
DC
NATIONAL COMICS
FEB.
NO. 72
12¢
YOUNG LOVE
APPROVED BY THE COMICS CODE AUTHORITY
LISA... PLEASE!! I LOVE YOU!!
NO, DIRK... YOU CAN'T LOVE ME! NOT AFTER WHAT I'VE DONE TO YOU!!
CAN A LASTING LOVE BE BUILT ON LIES?
DON'T MISS THE NEW EPISODE OF...
"The LIFE and LOVES of Lisa St. Claire"

Comic Book cover drawn by Dick Giordano for National Periodical Publications, Inc.

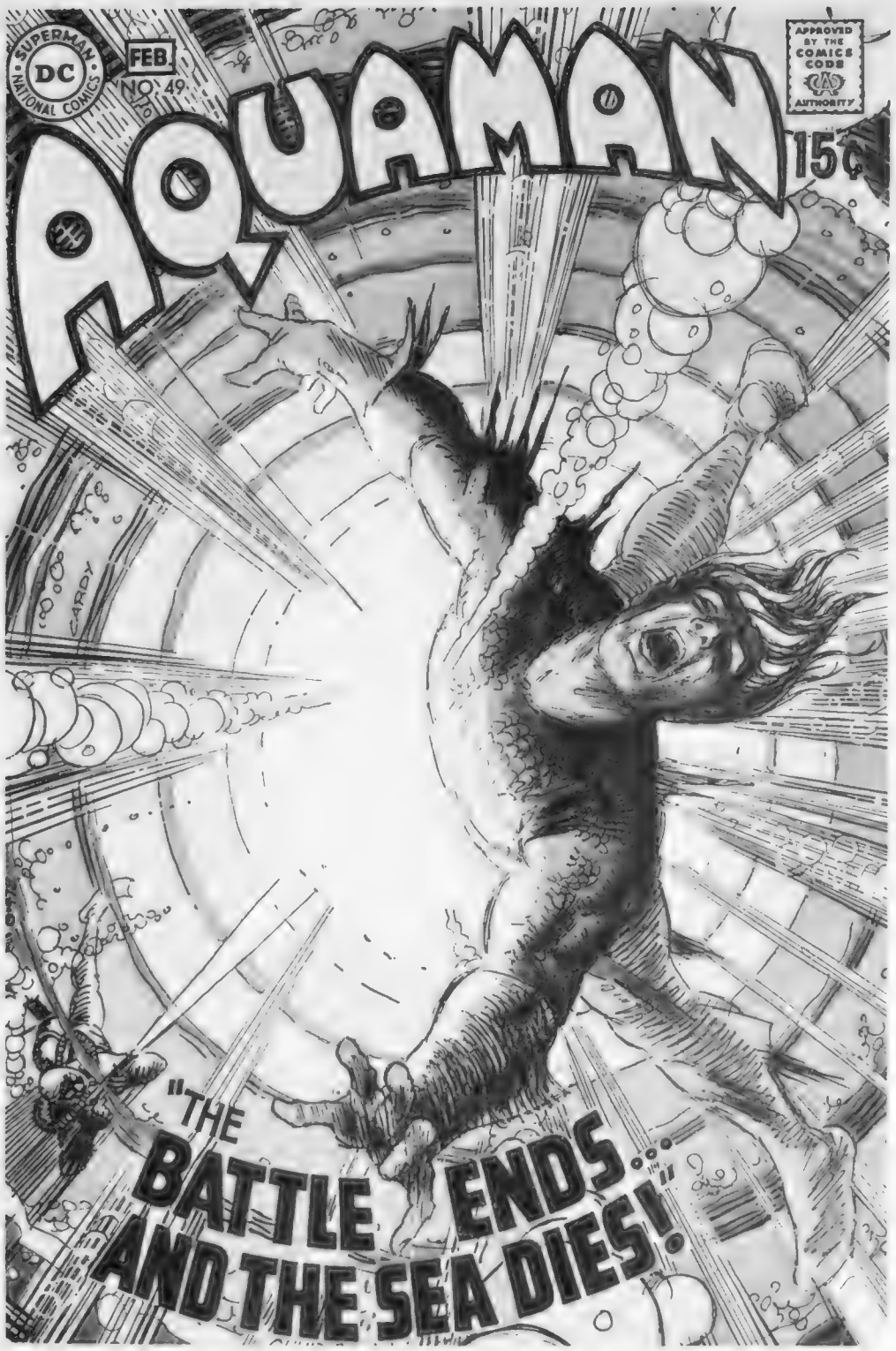
logue featuring, in the case of 'The Witching Hour', for instance, three witches we made up to narrate the story. And the stories in each book have to be in a particular order — they couldn't be switched around. In the case of 'Young Love' and 'Secret Hearts', I always had a lot of fun doing romance material as an artist and this seems to hang over into the editing I do nowadays. It's very stylish material — the subject matter lends itself to design drawing, rather than the ultra-realistic style of drawing. Almost all of these books are bimonthlies, which boils down to a book a week which I'm responsible for producing. The editorial content of each book varies from about 23 to 26 pages, depending on the amount of advertising in a particular issue.

Q: What started you on the road to a career in cartooning and editing?

A: Well, when I was very young — about 7 — I had asthma and I spent a good deal of time in bed. Naturally, my mother and father would bring me lots of things to read and I remember my dad coming home one day and tossing a copy of 'Famous Funnies' on my bed. I looked it through and knew at once that they had never brought me anything which delighted me half as much. I guess that started me off. After that I remember that I copied Otto Soglow's 'Little King' in The Journal. Incidentally, we had been living in East Elmhurst in Queens but the doctor recommended a change of climate on account of my asthma. It was during the depression and we couldn't afford to go to Arizona so we settled for a move to a part of the Bronx, near the Mt. Vernon line, which is the highest location in New York City. About this time I did the first story of my own — I did the whole thing — wrote the story, did the drawings, colored it, etc. I even drew it same-size — I didn't know any better. Of course this attracted a little attention from my grammar school art teacher. Later on in my school days it was recommended that I attend the School of Industrial Arts, which at the time was one of the two public high schools in New York which offered major work in art. The other one, the School of Music and Art, specialized in fine arts — and the school I went to specialized in commercial art. There were four periods a day of academic courses — actually I was fully prepared to go to college when I graduated from there — and we had English, Math, etc. I was one of 300, out of 3000 who applied, who was admitted to the School of Industrial Arts, by the way. For the first two years we had to take a 10-week course in each of the subjects they offered — photography, sculpture, jewelry design, etc. So we got a basic understanding of everything we'd need later on in commercial art. For instance, you know how valuable it was for a future commercial artist to learn how to do darkroom work in photography. Another course had to do with graphic reproduction processes. In other words, we were well-prepared for the commercial art field. Another interesting thing — we had to wear a shirt and a tie and dress properly — we were told that since we were preparing to be professional people, we had to start looking like them. In my last two years I majored in Advertising and Illustration and we spent a good deal of time preparing the portfolio of work which we would need to show when we applied for a job. I always did comics on my own during these high school days but, for some reason or other, I chose to major in Advertising and Illustration. Most of my portfolio consisted of black-and-white wash drawings of shirts, pocketbooks, etc., but there were some line drawings done with a brush also. I guess I was better than anyone else in my class at these latter ones because I had been doing so much cartoon drawing on my own time.

Q: How long did it take you to get a job?

A: Well, the school had provided us with a list of all the advertising agencies in New York, and the names of various placement agencies which dealt solely with advertising agencies. I came downtown every day for over two months, visiting these places one by one. I was just about down to the 'M's without success when I happened to walk into an art studio in the Times Building and found a man who turned out to be a comic book writer seated at a desk there. He looked over my work and his eye caught these line drawings I spoke about a minute ago. He suggested I go over and see Jerry Iger and to try and get some comic book work. At the time Jerry was running sort of a factory kind of studio on Eighth Avenue in the 50's. He was doing work for Fiction House and to a lesser degree for Superior Comics, a Canadian-based operation. Fiction House produced 'Sheena', 'Wings Comics', 'Planet Comics', etc. I did get a job on his staff and spent 9 months with him learning the mechanics of putting a comic book together — making copy corrections, inking, etc. He got his material on a freelance basis and then he had a staff of inkers and letterers in the studio — one man would do the heads, another the figures, I was doing the backgrounds — that kind of thing. Later on, through a mutual friend, I got in touch with Al Fago who was Editor at Charlton Comics. Incidentally, I believe he designed the original 'Elsie the Cow' for Bordens. Charlton was just getting started in comic book publishing and Al gave me a chance to do just about everything — and I learned by doing. I had left Jerry Iger and started freelancing with Fago. At this time, he had no office but he would spend a whole day driving around to the homes of the various artists — picking up and delivering work. I



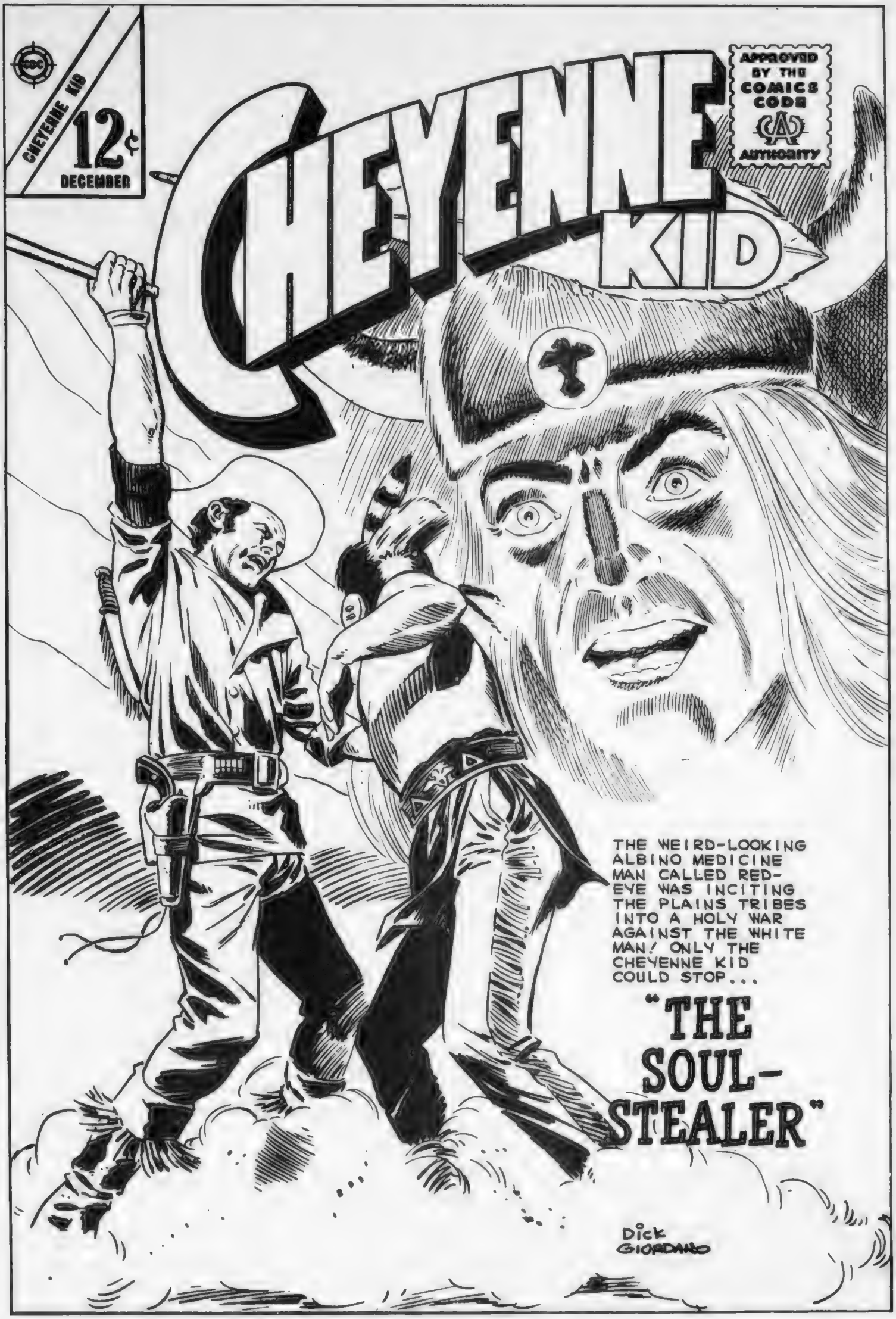
This is one of the Superhero books which Dick Giordano edits for National.

was given lots of work and no interference and I think that's about the best way for any budding artist to learn. It was in January of 1952 — a year after I had left high school — that I started this freelancing with Al Fago. Later on Charlton decided to move up to Derby, Connecticut since their printing facilities were up there. In 1957 they offered me an assistant editor's job and so I moved up to Connecticut too. I had always enjoyed drawing on a freelance basis but I felt that it would be nice to have a regular salary coming in every week. Although I will say that you'd have to look a long way to find a freelance artist who learned to be any more disciplined than I am. I stay with a job till it's done, in other words. But if a freelancer has no work, he doesn't get paid, as we all know. With Charlton I learned one more facet of my business — that of production. This involved learning more about engraving, color separation work, binding, shipping, etc. After a couple of years of editing, however, I found that I wasn't getting enough time at the drawing board so I went back to freelancing. So from 1959 till about 1963, I worked for just about everybody — Charlton, Dell, National, advertising agencies, Ford Motor for whom I did a book, etc. I even illustrated a magician's handbook. I took on any assignment that came along. Then Charlton, for whom I'd continued to do some freelance work, offered me a job as Executive Editor of their line of 34 comic books. I took it and continued in that post for a couple of years.

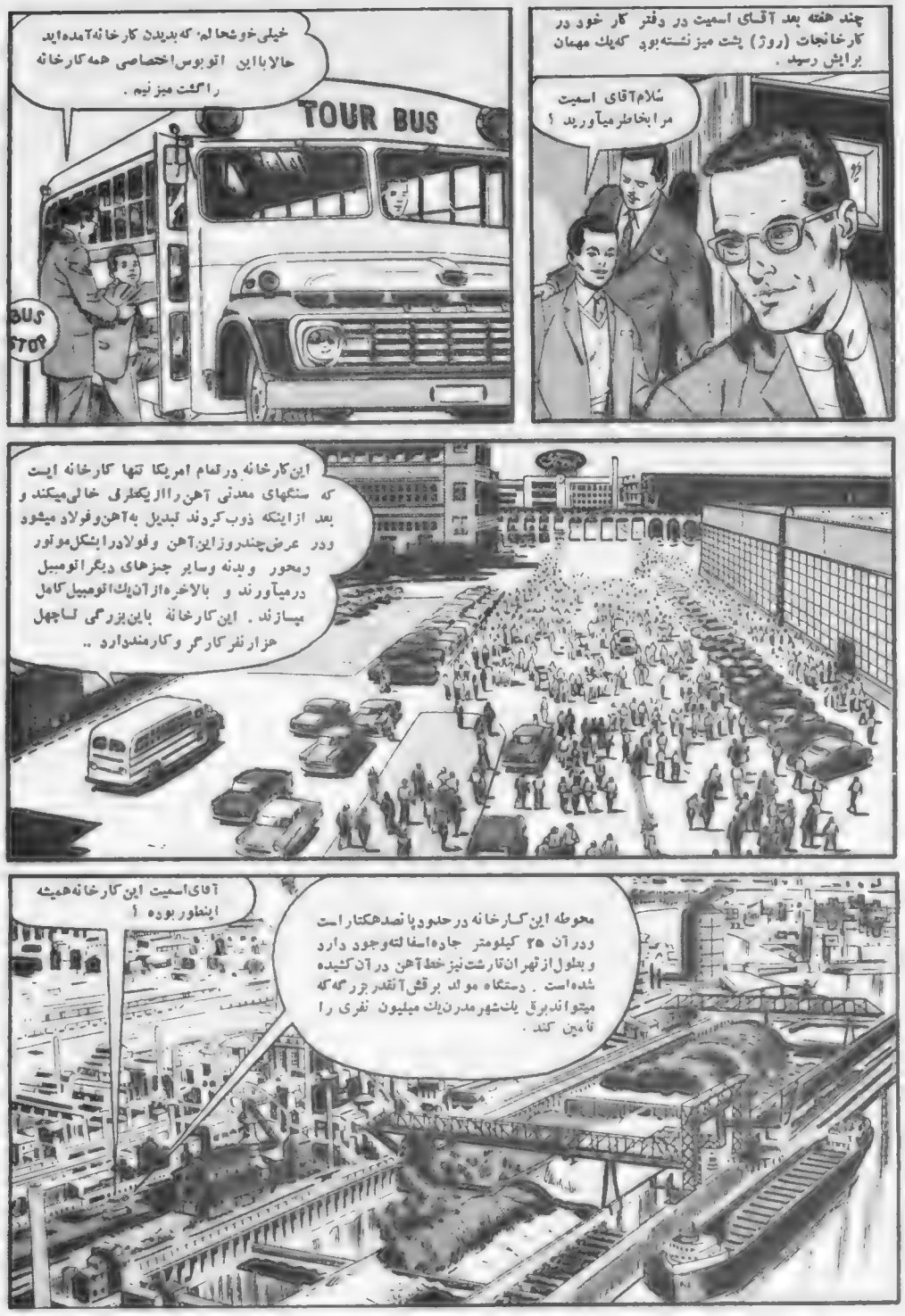
Q: Have you done much writing during your comic book career?

A: Well, I consider myself a competent writer and I write most of the text pages in the books I'm responsible for. But this end of the business always came a little slow for me and I've preferred drawing. Incidentally, there seems to be some kind of a postal regulation that requires at least a page of text in every comic book. There must be an assortment of features in a comic book, in order that it may qualify as a magazine for second-class mailing purposes. So that the 'Letters to the Editor' pages are one way to satisfy this text requirement. Or, for instance, if I'm doing the 'Hot Wheels' book, I may write a page about auto racing or some related subject.

Finally, a few years ago, I had an offer to come with National Periodical Publications and it was too good to turn down. And it gave me a chance to concentrate on editing without having to be concerned with production and all the other details that I'd been involved with at Charlton. It seems that Sheldon Mayer, whom I consider one of the greatest talents in the business, was doing a little


CHEYENNE KID
12¢
DECEMBER
CHEYENNE KID
APPROVED BY THE COMICS CODE AUTHORITY
THE WEIRD-LOOKING ALBINO MEDICINE MAN CALLED RED-EYE WAS INCITING THE PLAINS TRIBES INTO A HOLY WAR AGAINST THE WHITE MAN! ONLY THE CHEYENNE KID COULD STOP...
"THE SOUL-STEALER"
DICK GIORDANO

Cover drawn by Dick Giordano for Charlton Comics.



A page from a comic book drawn for the Ford Motor Company by Dick Giordano. This was an instructional book for new dealerships in the Middle East.

scouting for National, and in the course of things he had seen and liked some of the stuff that was being done at Charlton. Well, he learned that I had been editing there and he mentioned my name to Carmine Infantino, the head artist at National. And after several months of talking back and forth about the idea of my moving from Charlton to National, I finally made the switch. One of the things that I was quite proud of at Charlton, by the way, was that I had been instrumental in bringing Charlton and King Features together. Charlton then began printing the 'Beetle Bailey', 'Popeye', and 'Pony Tail' comic books for King Features.

Q: Each of the editors at National has been a comic book artist himself, hasn't he?

A: Yes — this idea resulted from a decision that was made about 1967. I guess that National felt that it needed a shot in the arm — that it was losing the sales race at that time to Marvel. Although previous editors had accomplished great things in building up National, most of them had been writers in other fields who turned to comic book work. So that, in 1967, or thereabouts, Carmine Infantino was named Editorial Director with 7 editors — each of whom had been a comic book artist himself. The 7 are Mort Weisinger, Julius Schwartz, Murray Boltinoff, Joe Orlando, Joe Kubert, Mike Sekowsky and myself.

Q: What is your schedule at National like these days?

A: It's a loose schedule but it's total involvement. I spend roughly half of my time at the National offices, editing the 10 books I'm responsible for, and the other half up here in Connecticut doing art work for a number of books other than those I edit. They seem to like my inking and I'm doing most of the 'Batman' stuff right now. And inking seems to fit in better with my editing schedule than doing the whole thing. I'm also inking 'Wonder Woman' — a newer version of it — and the 'Hot Wheels' feature that I spoke about earlier. In addition I pencil and also ink the covers for most of my Romance books and do some work inside those books too. And there are a number of other little features I do some work on. I'm enjoying the 'Batman' work because it's really new — we're reworking the whole thing — new logo — and we got rid of the little kid who was getting in Batman's hair — Robin — we sent him off to college. In other words, we're doing a much more mature Batman these days. The present approach is completely different from the old one. As far as my inking is concerned, I think that I'm using a little looser style than the tighter style that prevailed here at National a few years ago.

Q: In Issue #4 of CARTOONIST PROfiles, Stan Lee told us about his method at Marvel of first dis-

cussing the general plot of a comic book story with the artist, and then letting the artist make his drawings before the dialogue is written. Have you ever worked this way at National?

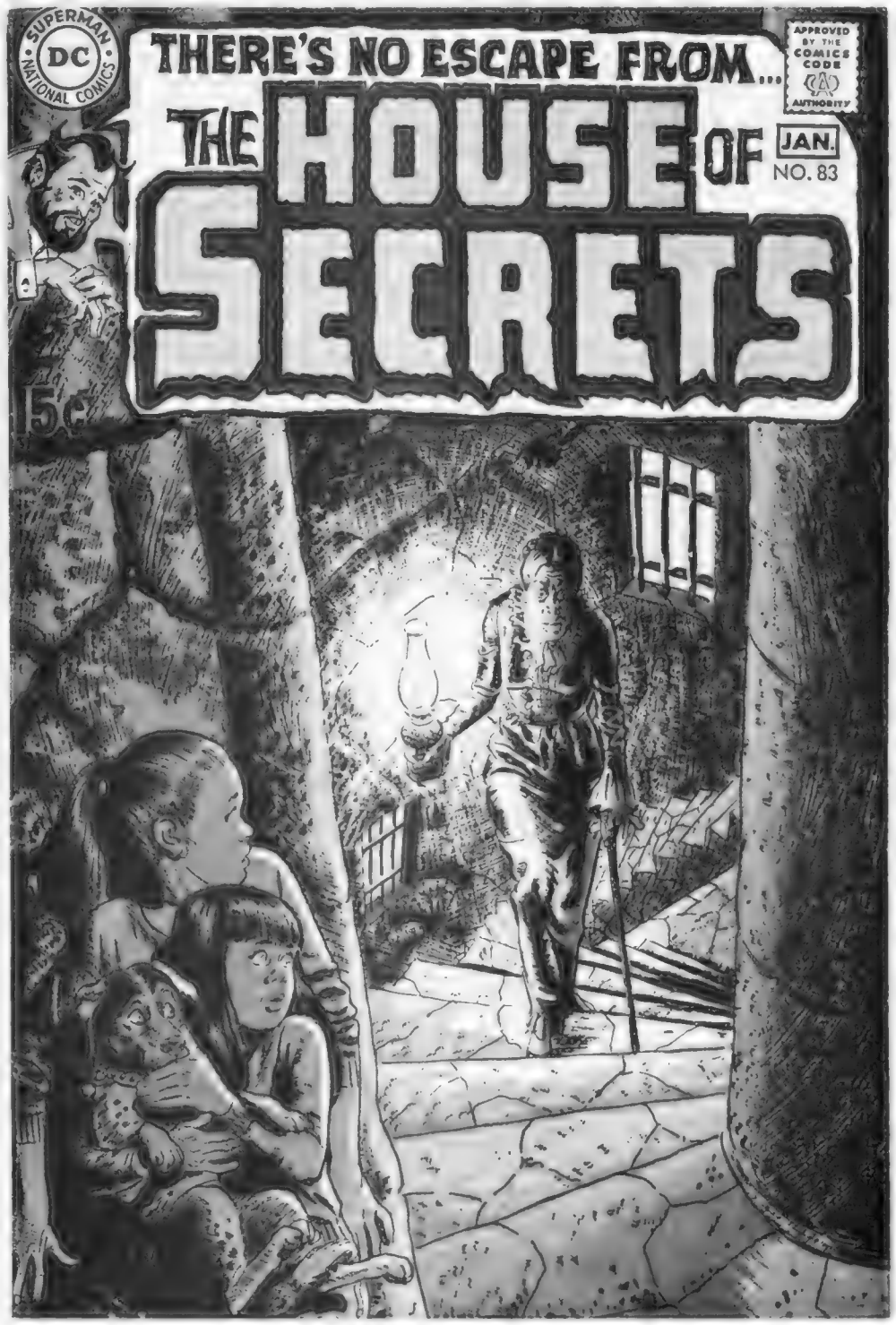
A: I've tried various methods — including Stan's way. I believe that my obligation is to create an atmosphere in which the people who are working on the books I edit can function best. If a particular artist can only work with a complete script beside him, I work that way with him. If another man prefers another method, we work that out too. Someone else may like to talk out a plot — if so, we do it that way. I try to work with the people, in other words, rather than with a system or a book. It takes more time my way — but on the other hand, I don't have as many books to do as Stan does. I believe that Stan and Roy Thomas are putting out close to 16 or 17 books a month between them and that's pretty close to twice my output.

Q: Do you make the decision — when you finish with one of your books — as to what line the next story for that book will be?

A: Yes — Carmine Infantino, the Editorial Director for National, leaves that decision pretty much up to me. And if I feel strongly enough about something, he will let me do it, even if he disagrees with my idea. As a matter of fact, I very often discuss things with him *after* I have done them.

Sometimes I sit down with a writer and tell him I have a certain aim in mind — perhaps I want the next book of a certain title to be an exciting visual book. Maybe we've had a couple of good stories in a row but nothing has been happening visually. We discuss the plot point by point, and generally a sheet is then typed up which includes points that the writer has made as well as comments by myself, along with the plot outline. From this outline, the writer does the script. In some cases, the artist does the script, and on other occasions we just talk the script, rather than writing it out. Here's an example: In the late editions of 'Aquaman', which I'm editing, there are two stories in each book — one is the 'Aquaman' feature, the main story, and then a backup feature with one of our characters (Deadman) who never made it in his own book but who seems to boost the sales of any other book he appears in. The artist on the 'Deadman' feature, Neal Adams, is also writing the story. The two of us go and sit down and have a cup of coffee and Neal will throw his ideas for the story line at me and I'll add a little bit to it and we'll arrive at a firm idea of what we want to do. Then he'll go back to the drawing board. Later he'll bring in penciled art work without any copy being written in. We'll look over the art work, talk it over, and then Neal will write the copy on an overlay on each page. In this way, we'll sort of do the 8 pages in a piecemeal fashion. In

This National book is edited by Giordano.



the case of the 'Aquaman story at the front of the book, I buy a complete script from the writer after a preliminary discussion of course, and then mail it to Jim Aparo, an artist here in Plainville, Connecticut, who I think will be one of the finest artists in the business in a short while. I send a full 16-page script to Jim and I get 16 pages — penciled, inked, lettered and ready for camera — back from him. I never see him from the time I send him the script until I get the completed package. We don't discuss things at all — he gets a full script and he draws it. I guess I prefer the method — such as Neal Adams and I use — of talking a script out because it helps me prevent boredom — and one of my biggest problems is to avoid boredom, I might add. Neal pencils a lot of the 'Batman' stuff and I ink it, so that we work together on several projects. The thing that I think is most important, not only in comic books, but also in newspaper comic strips and other types of cartoons, is sincerity. If you attack a job with sincerity, it shows up in the finished product. If you're talking down to your reader, he feels it somehow.

Q: What do you do in the way of reading or looking, in order to gather information from which to derive ideas for your comic books?

A: Well, I think all the mass media have something to contribute to the comic book man. I read newspapers, books, I watch TV, and I go to movies and I believe that all of them have something to offer me. Here's an example of one thought that TV has given me: comic books, until rather recently, have leaned heavily on the novelette approach where you'd have a book-length story with one lead character. But I'm now of the opinion that the comic book which contains a variety of features will be more popular with readers than the novelette type. So I've been pushing for an anthology type of book for the past couple of months — one that would contain perhaps three different stories with three different types of characters and story lines. There's no doubt about it — we've got to try new fields.

Q: You mentioned something about the cycle which comic books have gone through, didn't you?

A: Yes. Back in 1938 and 1939 'Superman' and 'Batman' started the superhero thing — they were put together to accommodate special advertising purposes — for advertisers who needed another 10,000 circulation, and to fill up a hole in the comic book schedule. As it happened, they turned into hits and started the superhero trend. With the patriotism of World War II the superheroes caught on like crazy during the years 1941-45. They always had the Nazis and the Japanese to fight. Then they phased out after the war because they couldn't find anybody great enough to fight. Kids couldn't get excited about their beating up on the garden variety hoods after what the superheroes had been through. So that circulation dropped tremendously. After the superheroes faded out, we had the romance books which have been with us ever since. In the mid-50's, of course, Wertham shut down the horror line which E.C. Publications had been issuing. From 1955 to 1960 the comic books just about got by till the superheroes took off again for the second time around — this time without the patriotic motive. Stan Lee, of Marvel Comics, added a third dimension to characters which had been sort of cardboard figures before that. Previously they were 2-dimensional, in other words — they had had no private life but just went out and beat up on crooks which is kind of a dull thing to do if you do it every day. Stan added a private life and emotional hangups, etc. He humanized them — made a hero worry about ripping his uniform, for instance. In '60 and '61 'Superman' and 'Batman' had a revival and 'Spiderman' and 'The Fantastic Four' were big books for Stan Lee and Marvel.

Q: What are some of the new things you're trying to accomplish at National?

A: I am definitely working on some different things with our covers. I'm trying to establish an identity for the books that I edit — for instance by using a particular cover format. Take 'The House of Secrets' as a case in point. You will notice the two girls and their dog that are shown on the 'House of Secrets' cover which you've included with this story. We try to involve these three in a different kind of adventure each issue on the cover although they don't appear in the stories in the book. We want readers to learn to spot this book on sight just because they see these familiar ever-present characters. On the 'Young Love' covers we use a plain white background each issue with two or three figures silhouetted against that background. Again this will be the trademark — the instantly identifying feature of the book.

Q: Is it native ability or hard work which makes a successful artist in your field?

A: I'm not a great believer in native ability. Sit down and work as hard as you can for as long as you can do it. I sort of resent people saying, "It's wonderful that you have all that native ability!" — when I know how hard I've had to work. Incidentally, I was in the bottom half of my class at the School of Industrial Art. People with the most native ability often neglect the development of that ability because things come too easy for them. Most of the top artists in my class I've never heard of since. Personally, I never feel that I can relax for a minute — I have to keep working, thinking of new approaches, etc. ●

Editorial Cartoonist

Jim Dobbins

JIM DOBBINS

JIM DOBBINS, the editorial cartoonist for the Boston HERALD TRAVELER, is a great example of how a cartoonist, with energy and initiative, can expand his activities and interests to the benefit of both himself and the public. Right now, for instance, in addition to the six editorial cartoons which Jim has been under contract to do each week for his paper since 1956, he's engaged in a very interesting project which he was telling us about recently. This has to do with his offering to the public a collection of prints of 50 or 60 Dobbins caricatures and drawings. Each of these is set off by an attractive red mat, is preframed with high quality picture glass, has a ready-to-hang backing, is 9-1/2" by 12-1/2" in size and sells for $5. These were first offered to the public in a Sunday edition of Jim's paper, and then were taken up as a Boston exclusive by a prominent department store there. They sold so well that the chain which owns the store is now planning to sell them in all its outlets around the country. Dobbins makes personal appearances in behalf of this project and, although the 'shilling' involved is tough, he says that it's worth it. You set up your easel, according to Jim, draw someone to get a crowd, and then take advantage of their curiosity. But it sells the merchandise.

Ol' Dobbin, as his friend Jimmy Durante calls him, is also included in the stable of artists, scientists, writers, economists, etc., handled by a Boston concert and lecture management bureau. If you think that all these things keep him busy enough, we have to add that he and his wife have a family of 10 children!

Great Personalities in the Presidency

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Great Personalities in Politics

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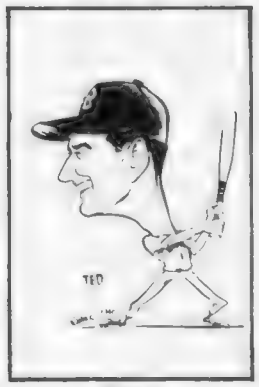
Great Personalities in Sports



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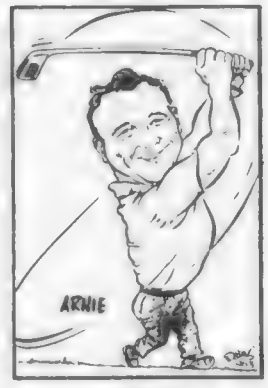

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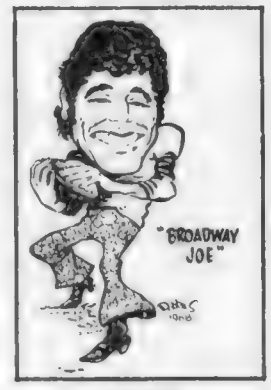

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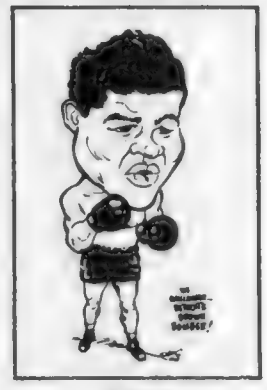

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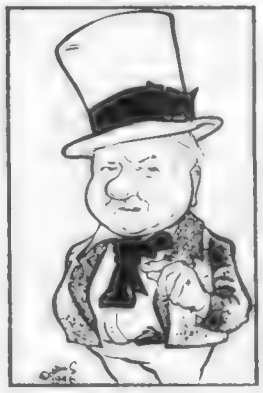
Great Personalities in Entertainment



Some of the caricatures included in the Collectors Series

Q: What is your working day like?

A: Well, as you know, a lot of reading is necessary in this editorial cartooning business. I do most of mine at night, from 9:30 or 10 on. As a matter of fact, I get through reading one N.Y. Times just about the time the next one is put on the train heading up here. Incidentally I'm just like a woman reading the paper — I enjoy the ads as much as I do the stories. Then in the morning, when I get into the office about 11 A.M., I read the N.Y. Daily News and the Boston papers. My other reading, at various times, includes 'Editor & Publisher', 'Time', 'Newsweek', 'U.S. News & World Report', and, of course, CARTOONIST PROfiles. I have a 7:30 P.M. deadline for line cuts in our engraving department but, in the case of emergencies such as Martin Luther King's death, LBJ's sudden retirement decision, etc., they will extend that deadline for me. I recall one occasion when I got a halftone drawing to them close to 11 P.M. and it appeared in the first edition less than an hour later.

Q: Do you show roughs of various ideas to your editor each day?

A: No, I haven't shown roughs to anybody for a great many years — I try to decide the best subject myself. I used to attend editorial conferences but don't anymore — I found that they consumed an hour and a quarter during which I could have been doing my own thing, as they say. I spend 2-1/2 to 3 hours on an average cartoon, although on many days it can be done in 35 or 40 minutes. On Thursdays I do three drawings so that I have Friday, Saturday and Sunday off. I try to arrange golf matches for Fridays, by the way.

Q: What do you think about the state of American editorial cartooning?

A: I think it's at an all-time high. Of course there are a few cartoonists who just repeat their editor's ideas but the majority are expressing much more of their own opinions. As you know, I express a lot of mine through the little horse I draw — he's my mascot and your readers can see him in some of the cartoons you're including with this story. As an example of difference of opinion, my newspaper endorsed Nixon and I didn't. In this case, after a talk with my publisher, he agreed that you have to kick both doors and you have to be fair about various issues. I suppose that I agree with the paper 75% of the time but I don't wait to see how they feel before I do a cartoon. Perhaps half-a-dozen times a year I tell my editor when I plan to come out with a cartoon that may upset the Cardinal, or something like that.

Q: You were talking about the three stages in an editorial cartoonist's development a while ago. Would you repeat that?

A: Well, during the first stage, you just want to see your cartoon in print. In the second stage, you like to please yourself and your editor. And when you're in the third stage, you like to please your public and yourself. At this point you forget your editor.

Q: What do you think are the main ingredients in the making of a cartoonist?

A: I think that perhaps 25% is inherited drawing ability and that the other 75% of a cartoonist's success is due to the time he has put in on his profession. I can remember getting very excited about the

The mascot that Jim Dobbins includes in his cartoons.

THE WRONG ONE'S FACING A JURY*/

GOING... GOING...

'DON'T JUMP! I JUST HEARD, THERE'LL BE SCHOOL TOMORROW!"

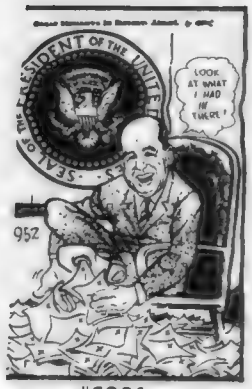
wonderful drawings I'd see in the papers in the thirties and from the 5th grade on my mind was made up — I was going to be a cartoonist. Even during the war when I was a Navy flyer, I never lost sight of what I wanted to do after the war. Other fellows were dreaming about starting their own airlines in the postwar years, etc., but I was dreaming of cartooning.

Q: What formal art training did you have?

A: After I got out of the service, I attended the Massachusetts College of Art and got a degree in 1951. While I was going to art school, I also did a weekly cartoon panel for the Woburn Daily Times — this involved coverage of local events and drawing portraits of various leaders in the community. Afterwards I went to the Boston University Graduate School of Education because I came to the conclusion that it was going to be hard to get into my chosen profession on a full-time basis. I figured I might as well teach while I was waiting — although I was continually sending drawings to various papers including the Lowell Sun and selling some of them. Incidentally, I never took any of the correspondence courses which so many cartoonists have done.

Q: What was the next step?

A: When Eisenhower decided to become a candidate in 1952, the Sun put me on a 3-a-week basis. And, as I mentioned a moment ago, I was teaching art and English in the Boston School System at this time too. After Ike won the election, the Sun gave me a full-



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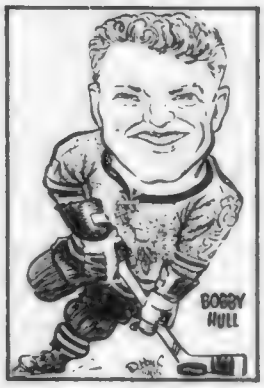

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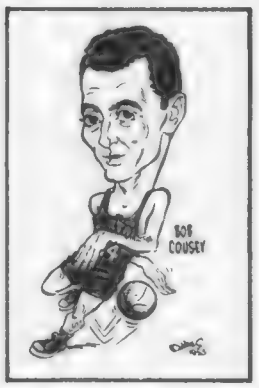

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Jimmy Durante with some of the Dobbins family.

Dobbins sketches 'Peter, Paul & Mary' on the Mike Douglas TV show.

time job. Incidentally, Tom Flannery, now with the Baltimore Sun, was also on the staff — it was probably the smallest paper in the country that had two full-time editorial cartoonists. Later, I worked for the N.Y. Daily News during a period when C.D. Batchelor was sick. This lasted 4-1/2 weeks and then I continued doing his Sunday drawings for another 4 months. He wanted to get out from under his 7-a-week schedule. During this period the Boston Post got to know my work through these Daily News cartoons. It seems that the Post and the News were practically the only papers on the east coast who were in favor of Senator Joe McCarthy who was in the limelight at that time. And the Post apparently identified me with pro-McCarthy cartoons. Later the Post closed down — there were so many papers in Boston and the competition was great — and I went to the Herald Traveler in 1956 because the price was right.

Q: Before I forget it, you were going to tell an interesting story in connection with your friend, Jimmy Durante, weren't you?

A: Yes — you see in recent years I've done a good many chalk talks for various fund-raising events and, in the process, have met and come to know quite a few show-business people. And I guess because of our 10 children and a big house, a lot of these folks have frequently visited at our home — including Jimmy Durante. Well, on one of these visits he told the following story: It seems that, years ago, he and his first wife would often go on weekend fishing trips. And on one of these occasions they stayed overnight at a tourist home in Calabasas, California. This was before the days of the motel. Mrs. Durante was so charmed by this town that she spoke of wanting to buy a place there. Jimmy tells me that people had flowers growing from their front doors right out to the street it seemed. Now I have to tell you that Jimmy never calls anybody by his right name — he always calls me 'Ol' Dobbin' and he'd probably call you 'Judge Turk'. So it was natural, after seeing how excited about Calabasas she was, that he'd refer to his wife as 'Mrs. Calabash' — which was his way of mangling the town's name. This became his pet nickname for her. Unhappily, she died before he could buy a house. Later when he began a weekly TV program, he made his exit each week by stepping from one spotlight to another as he left the stage. One night, he had 8 seconds too much time left and he had to think up a few words in a hurry to kill time. Suddenly, the now-famous line suddenly flashed into his mind — 'Goodnight, Mrs. Calabash, wherever you are!"

Q: Do you have any advice for young cartoonists who want to get into the editorial field?

A: Yes — I encourage young editorial cartoonists to continue to search for independence — they should take as much rope as is given to them by their editors. They shouldn't worry about hanging themselves — as soon as they get their own identity away from the paper's policy, the better off they'll be. Don't water down a statement — try to build it up — stay away from the neutral cartoon — learn as much as you can about a subject and then take a stand on it. Look out your studio window at the world — be very objective — don't do politics all the time — treat the changing scene — your cartoon should be about everything the public is talking about — sometimes it may be about some basketball playoffs or the baseball season, etc. ●

Cartoonists' Fine Art Show

BILL CRAWFORD

The sculpture of the two boxers, shown on the cover of this issue of CARTOONIST PROfiles, was done by BILL CRAWFORD, the editorial cartoonist for the NEWSPAPER ENTERPRISE ASSOCIATION, and it was one of the works of art displayed at the recent CARTOONISTS' FINE ART SHOW which was held at Lever House on Park Avenue in New York City from April 13th to May 1st. However, there was more than meets the eye in the making of this photo, and the story illustrates some real ingenuity on the part of Bill Crawford. As you may recall from a story in Issue #1 of our magazine, Bill does a lot of sculpture on commission these days. And quite a while ago, he decided to try and sell the management of the new Madison Square Garden on the idea of his doing a huge statue of two boxers which would then be permanently displayed in a prominent position in the lobby — since the Garden's name has been so famous in the history of boxing.

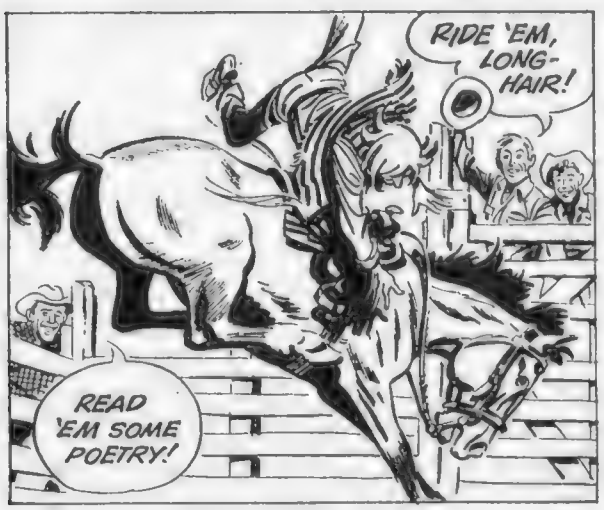
So, in due course, Bill made the small piece of sculpture of the two boxers, on a revolving platform, which you see on this page. Next came the problem of how best to present this project to the management of the Garden successfully. Bill naturally wanted to show them how the huge, finished sculpture would look in the lobby, so he decided to have a photograph made of the lobby and then to superimpose a second photo of his boxer sculpture on the lobby photo. When the result, shown on our cover, was delivered to the Garden office, Irving Felt, the man who would have to make the decision, was not in town. Then Bill tells, with great amusement, of what happened when Mr. Felt did return. Some of the people in the Garden office showed him the photo and the bewildered Irving Felt exclaimed, "Why I just came through the lobby and I didn't see that!" Unfortunately, this ingenious presentation hasn't sold the Garden on Bill's idea and he has learned that the lobby space is going to be occupied by airline ticket offices.

The Cartoonists' Fine Art Show, as the name indicates, was held to show the public the wide range of abilities in the fine arts possessed by America's famous cartoonists. A few of the many works at the show are shown here on these pages. JOHN PRENTICE, who draws the RIP KIRBY strip for King Features Syndicate, did an oil painting titled 'Old Man and the Frog'. The painting, which you see here, baffled a good many visitors to the show who got real close trying to find the frog which wasn't there. It seems that John adapted the man from an old Chinese character he had drawn in a RIP KIRBY sequence in Hong Kong some years back. Then, as he began to make the painting, John decided to show the old man holding a frog. But as the oil progressed he decided he didn't like his rendering of the frog so he painted it out. Later when the show was being prepared, and John was asked on the spur of the moment for a title, he blurted out, 'The Old Man and the Frog'.

JOHN PRENTICE

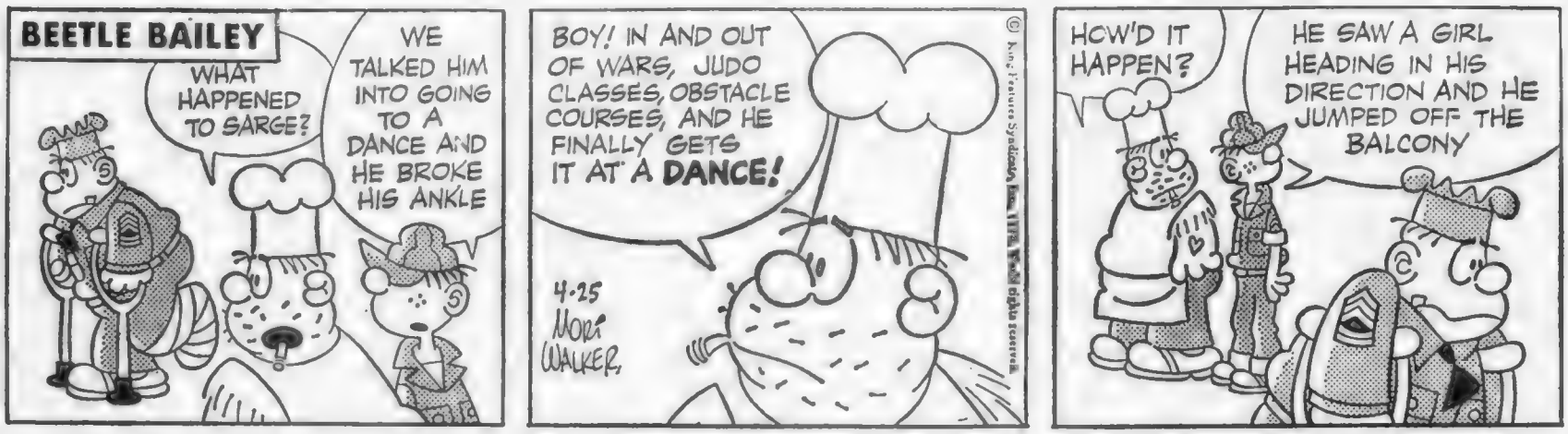
Photo by Jim Ruth

Rip Kirby ® **By John Prentice & Fred Dickenson**



MORT WALKER

This acrylic painting on canvas was done by MORT WALKER who does BEETLE BAILEY, BONER'S ARK and HI & LOIS (in collaboration with Dik Browne) for King Features Syndicate. The painting shows the former carriage house (behind Mort's home) which now serves as Mort's studio and garage. The stairs at the left of the building lead up to the studio on the second floor. Mort laughingly refers to this as 'King Features East'.


BEETLE BAILEY
WHAT HAPPENED TO SARGE?
WE TALKED HIM INTO GOING TO A DANCE AND HE BROKE HIS ANKLE
BOY! IN AND OUT OF WARS, JUDO CLASSES, OBSTACLE COURSES, AND HE FINALLY GETS IT AT A DANCE!
4-25
MORT WALKER
HOW'D IT HAPPEN?
HE SAW A GIRL HEADING IN HIS DIRECTION AND HE JUMPED OFF THE BALCONY

This water color painting is by HAROLD R. (HAL) FOSTER who creates 'PRINCE VALIANT' for King Features. The painting shows a Chinese priest standing beside a statue of the Chinese 'God of Destiny'. Hal says he did the painting using a photo and his imagination.

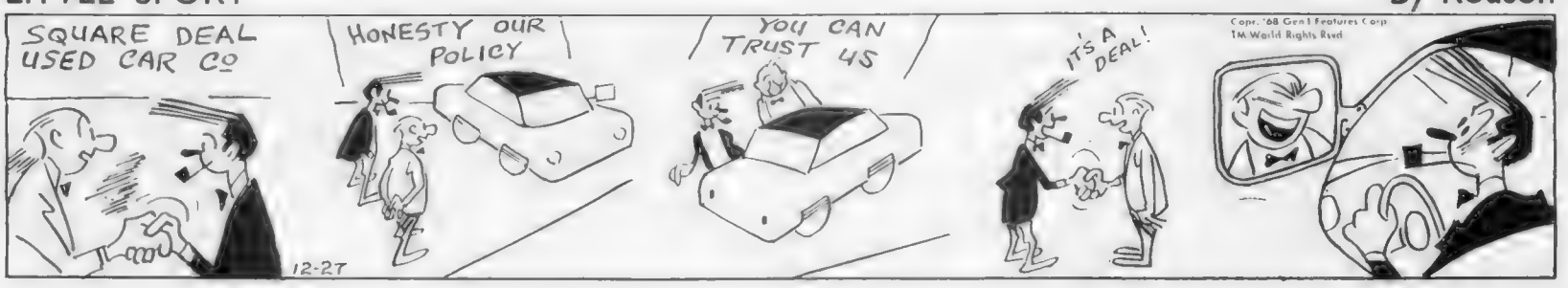
HAL FOSTER

Photo by Jim Ruth

These are two oils by JOHN ROUSON whose story appears in this issue of CARTOONIST PROfiles. John made sketches at one of the smaller French race courses and then made the painting at the left from those. The horse at the right is 'Tulloch' — an Australian race horse champion. John did this one using sketches made in Australia and some photos.

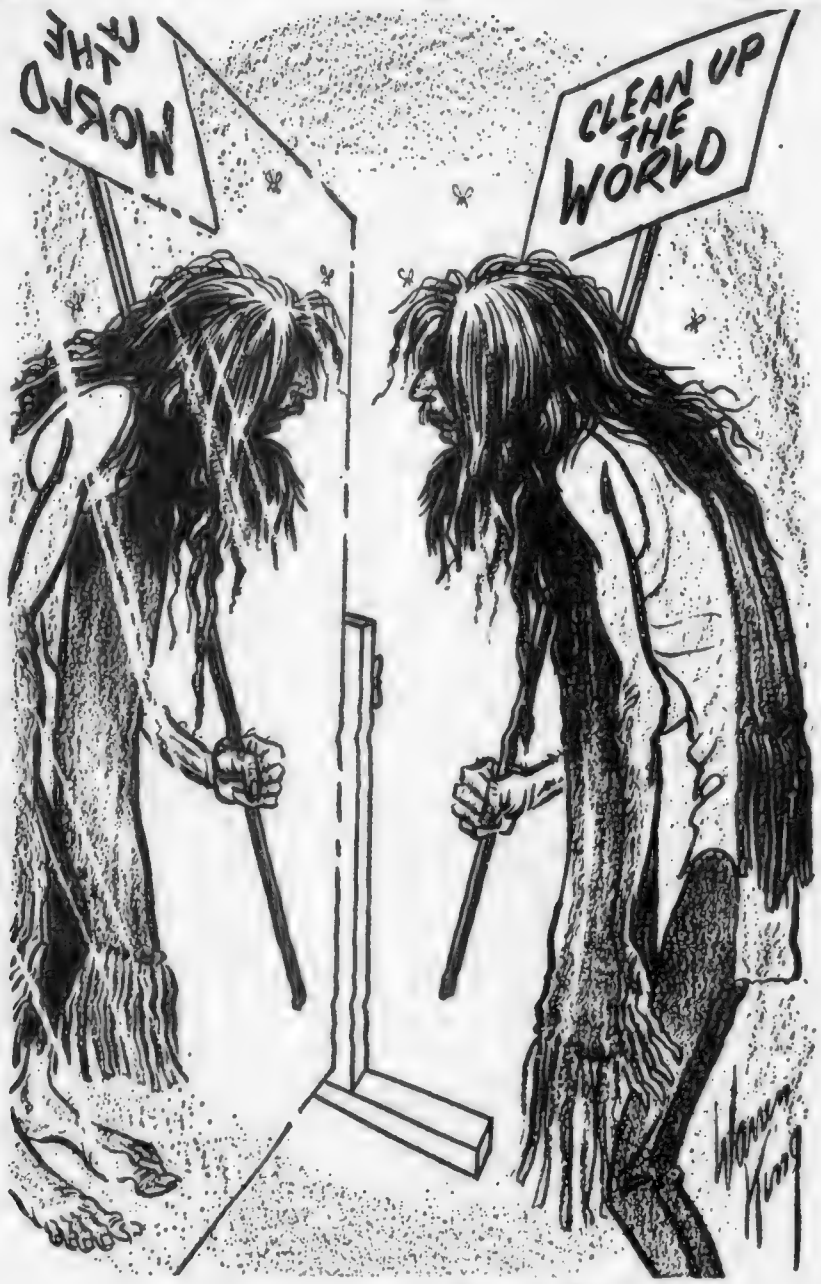
LITTLE SPORT By Rouson

LITTLE SPORT By Rouson

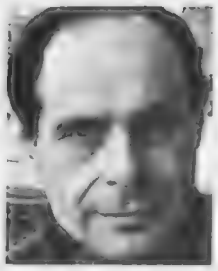


WARREN KING

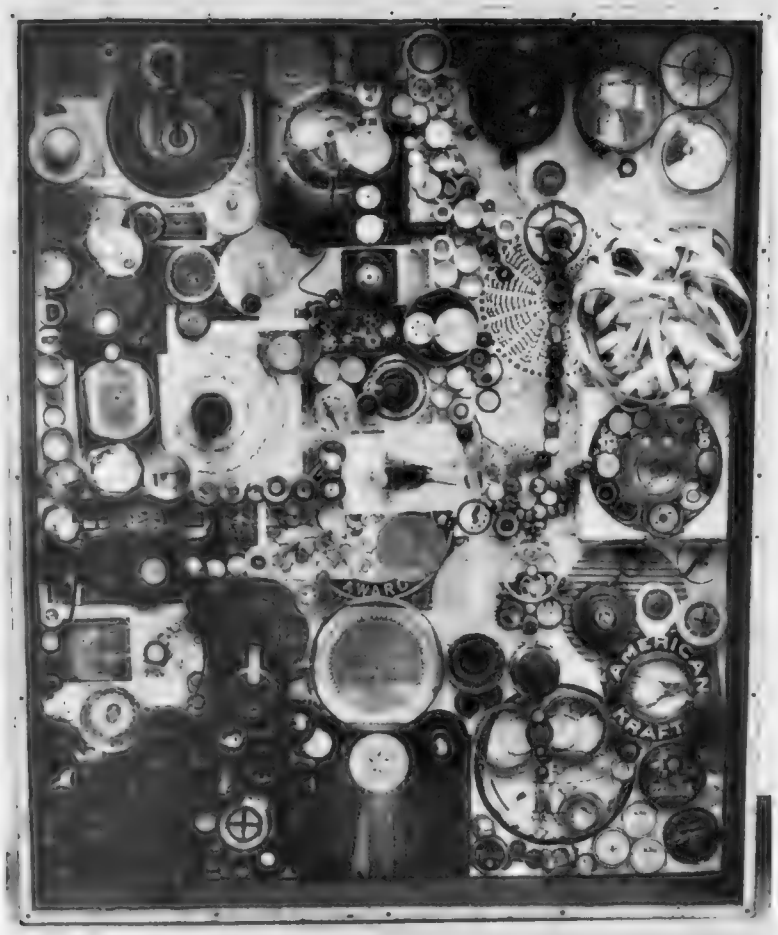
This is a water color by WARREN KING, the editorial cartoonist of the N.Y. DAILY NEWS. Warren had seen a black and white photograph in the National Geographic of the pathetic, starving Indian woman in rags shown in his painting, and worked from that photo.



Cartoon by Warren King



DAVID
PASCAL

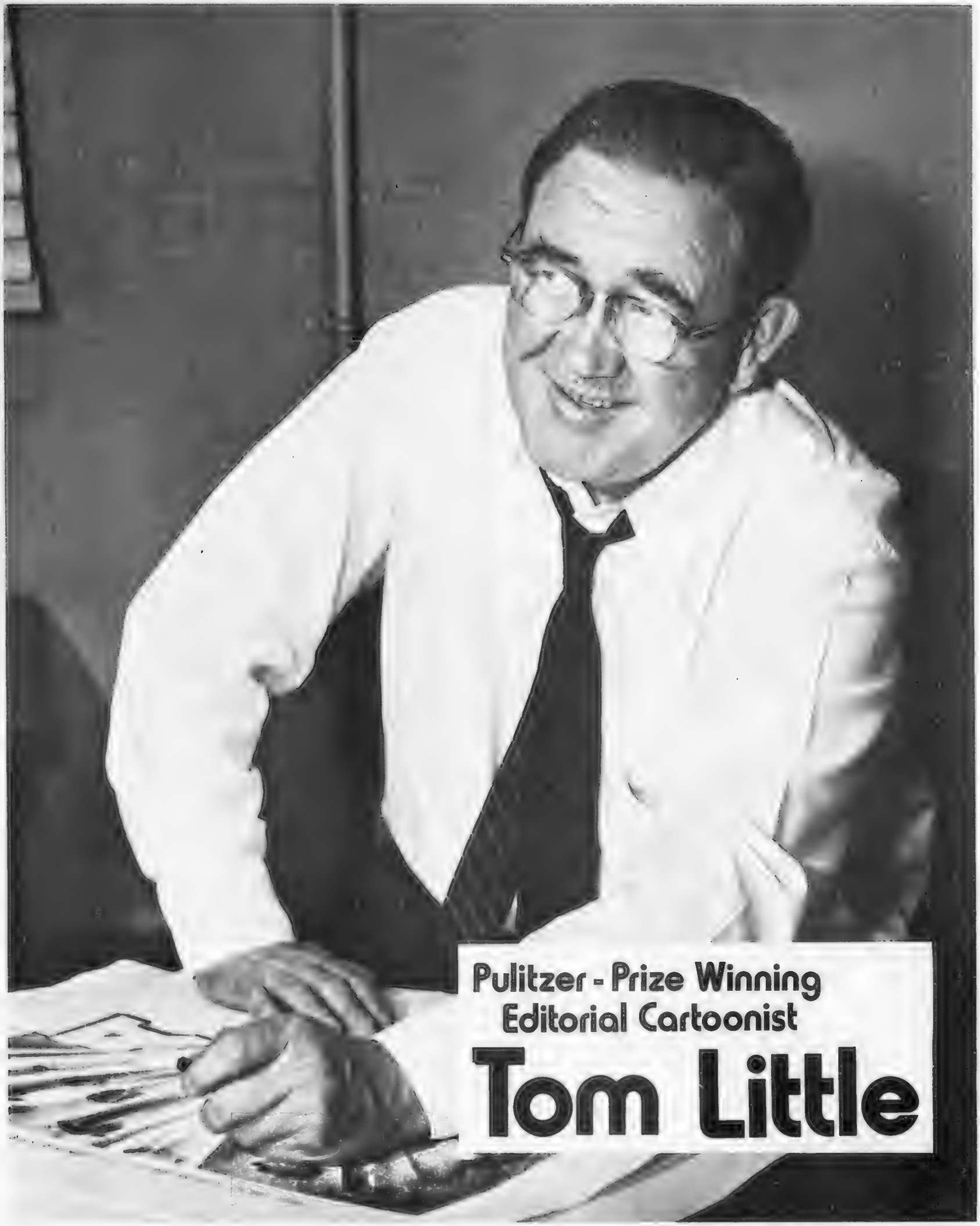


DAVID PASCAL, who does magazine cartoons and frequent newspaper sketches such as the one from the N.Y. Times shown here, was represented by these two art objects in the show.

Almost all of the material in 'The Admiral', by David Pascal, was found on the beaches of Provincetown, Massachusetts, and incorporated in a classical marine portrait of a man proud to be a naval hero. These exterior trappings connote the man.

In Pascal's 'The Mysteries of the Circle', Dave tells us that the obsessive use of the circle, head-on, is used as a geometric pathway into the reaches of time and space. It is a series of visual puns, ranging from phenomena seen from airplanes to that of the microscope. The object itself has a circle cut into the center which permits dust to settle on its interior. Dust collects over a period of time and theoretically it will go on collecting dust long after we've gone.

'Haben Sie any kind of sugar substitute?'


Pulitzer - Prize Winning
Editorial Cartoonist
Tom Little

One of our subscribers, CARL MAY, the Promotion Director of THE NASHVILLE TENNESSEAN, wrote the following very interesting story for CARTOONIST PROfiles about the career of his good friend, TOM LITTLE, the longtime Pulitzer-Prize winning editorial cartoonist for THE TENNESSEAN. As of March 31st, Tom went into what May calls 'semi-retirement', slowing his output from five to two cartoons a week. We want to express our admiration here for the work of TOM LITTLE and our thanks to CARL MAY for his enthusiasm in writing this piece.

BLOODY ROOT

By CARL MAY

Just about every kind of success that can come to a cartoonist has been enjoyed at one time or another by Tom Little, editorial cartoonist for many years for The Nashville Tennessean.

He is best known of course as a Pulitzer Prize winning editorial cartoonist, but at two different times in his career he produced syndicated comic features.

Little denies vigorously that he is a "funny" cartoonist and indeed his greatest fame has been derived from his most serious efforts. But no cartoonist has a greater sense of humor or a greater love for a funny story. And the sense of humor does frequently show up in his work.

He isn't the type of man to ever completely retire — he has always been too active for that — but on March 31 of this year he slowed his output from five to two cartoons a week.

In more than half a century with The Tennessean Little has filled an astonishingly varied assortment of roles. For the record he has been a police reporter, city editor and cartoonist, beginning in 1918 when he was still in school.

During the past three decades his editorial cartoons have been reprinted all over America, and overseas, adding to his reputation.

His first national exposure came when he drew his first syndicated feature, "Abner Simp," for the New York Herald-Tribune Syndicate in the early 1920s.

His second comic, and the one most widely remembered, was the classic bit of Americana, "Sunflower Street," a panel he drew for King Features Syndicate for more than 15 years.

The astonishing fact is that Little was also drawing seven editorial cartoons every week for The Tennessean at the same time he was turning out six "Sunflower Street" panels.

A schedule like that would have floored many lesser artists.

Through the years Little has known presidents, senators and other celebrities but his greatest pleasure came from knowing other cartoonists. He has known many of the greatest ones, some of whom were old timers nearing the end of their careers as Tom was launching his.

In the early 1920s he met such giants as Winsor McCay, Clare Briggs and Tom's favorite and longtime personal friend, Charles Voight, best remembered for the beautifully drawn "Betty." For a while in New York, Little and Voight were roommates.

Little was born in Franklin, Tenn., near Nashville and his first real opportunity to travel came during the latter stages of World War I when he joined the Army.

"I got all the way to Indiana," he laughs.

The Army assigned Tom to drive what he describes as "one of the biggest trucks they had."

One day, his truck loaded with troops, Tom lost control of the vehicle, left the road and plowed into a barn, leveling it. No one was hurt but the barn collapsed as

WONDER WHY MY PARENTS DIDN'T GIVE ME SALK SHOTS?

The 1957 PULITZER PRIZE CARTOON

perfectly and majestically as such things happen in Hollywood comedies.

In retrospect the story became funnier and funnier and Little always got a laugh with it until one day in New York, several years later, he told it to his new friend Bill Holman, a native Hoosier, who was to achieve fame as the creator of "Smokey Stover."

"Good Lord," exclaimed Holman, "that was *our* barn!"

It was, too.

Interesting things just seem to happen to Tom.

He has won most of the top newspaper awards for excellence in cartooning. He won the National Headliner Club Award for cartoons in 1947 and the Pulitzer Prize in 1957.

Oddly his first ambition was to be a writer. It all began when he was a youngster in Montgomery Bell Academy, just before World War I. He and classmate Tom Sims decided they wanted to become writers.

Sims, an Alabama native, later assisted Little briefly on the early "Sunflower Street" panels and was a writer for other strips, notably "Popeye," for several years.

"Sims and I had both written some short stories for the MBA literary magazine," Tom recalls, "so we thought that qualified us to do anything.

"We went down to see the city editor of The Tennessean, a man named Barry Spence. He said he had only one job and it paid fifteen dollars a week. So we took it. We each ended up with half a job that paid $7.50 a week."

Actually Little had worked earlier for the Montgomery (Ala.) Advertiser for a brief period during one of his summer vacations, but The Tennessean job was his first real exposure to newspapering, he said.

Just before Little joined The Tennessean its editorial cartoonist was the great Carey Orr and he graciously taught the young newcomer many tricks of the trade. Orr, later a Pulitzer Prize winner also earned his greatest fame with The Chicago Tribune.

Despite his interest, Little did very little cartooning for a while. He was a reporter, then he moved up to the demanding duties of police reporter. One of his best friends — and his competitor, the police reporter for the rival evening Nashville Banner, was Ralph McGill, who gained later fame as a columnist.

New York was a glittering goal that Little, like so many other young artists, felt compelling urges to tackle. So he took a leave of absence, not being one to burn all his bridges behind him, and took off for Manhattan.

He sold "Abner Simp" to the Herald-Tribune and had a "great time" in the big city for a couple of years.

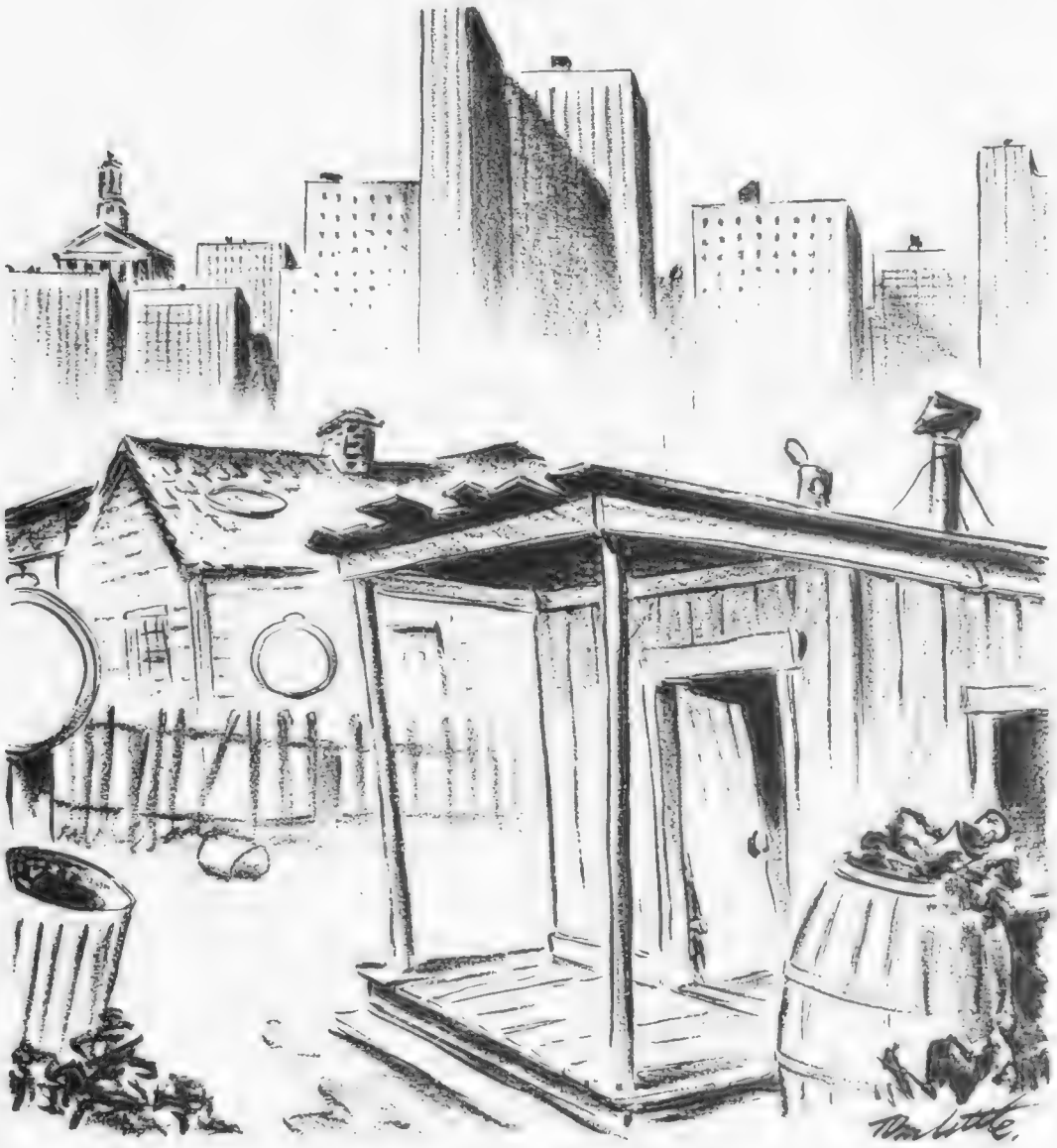
Illness in his family brought him back to Nashville where his newspaper promptly assigned him to cover the state legislature.

Soon he moved up to the city editor's desk and it looked as though he was destined to be an editor and writer for the balance of his career.

His love for cartooning would not allow him to remain a city editor, however, and he eventually came up with "Sunflower Street" and a year later won the second job as regular editorial cartoonist for his paper.

At first he worked exclusively with pen and ink on both types of cartoons, but gradually he

TWO SKYLINES



This cartoon showing the proximity of slums to modern, downtown buildings was one of Tom Little's widely reprinted cartoons of recent years.

SUNFLOWER STREET

By TOM LITTLE and TOM SIMS

I HAS MADE A QUILT FOR ALL DE CHILLEN 'CEPT YOU, MINY, AN' YOU DON'T NEED TO WORRY 'CAUSE I'LL HAVE DIS FINISHED IN PLENTY OF TIME FOR YO' WEDDIN'
JUS' S'POSE YOU DON'T GET IT FINISHED GRANNY LOU, CAN I GET MARRIED, ANYWAY?
SUSIE, GRANNY LOU AND EENY
5-18

Sunflower Street

By Tom Little and Tom Sims

PAPY HENTY'S DOG BELIEVES IT IS CHEAPER TO BITE THE LANDLORD.
DIS IS GOT TO STOP, PAPY HENTY — LAS' WEEK AN' DE WEEK BEFO' AN' EV'RY TIME I COME FO' DE RENT DAT DOG RUN AT ME AN' NOW LOOK WHUT HE DO!!
I'SE SPLAINED TO HIM, MISTER SAMPSON. — I'SE SPLAINED TO HIM DAT YOU IS REPORTANT AN' I'SE TOLE HIM YOU IS A FINE MAN — BUT IT LOOK LIKE HE JUS' DON'T KEER
12-29
TOM LITTLE

Cartoon from the McCarthy era

switched over on the editorial cartoons to his now style of blending crayon, brush and pen.

"Sunflower Street," for those who don't remember it, had an all-Negro cast and while sensitivity of changing race relations ultimately caused Tom to discontinue it, at the time of its beginnings (1934), it marked a mature departure from any comic that had been done previously.

Negroes had not been used in cartoons the way Tom drew them. His panel didn't make fun of anyone. When you laughed at his characters you also laughed with them. The humor was warm and affectionate and depicted the simpler pleasures of life with a small town or rural touch.

Pap Henty, Granny Lou, The Native, Eenie, Meenie, Miney and Moe and all the other characters were as familiar as Popeye or Blondie to many newspaper readers of the '30s and '40s.

Many of Little's friends — and Little himself — believe that "Sunflower Street" is only temporarily out of favor. The 4,600 or so panels that Little drew are just as delightful today as they were when new, and the passing years, if anything, have given them some added nostalgic appeal.

Anyone who should re-read them today would find nothing vicious or bad in them and many of Little's friends believe they deserve to be reprinted in book form so that a new generation can enjoy them. The strip was discontinued in 1949.

In 1952 Little assumed another task. For more than 10 years he drew cartoon illustrations for The New York Times Magazine.

And earlier, for a period of several years, Little was reprinted on a daily basis in The Chicago Sun when the late Silliman Evans Sr., Tennessean owner and publisher, was also editor of The Sun.

It put Little in the unusual position of competing — after a fashion — with his old friend and mentor Carey Orr of The Tribune. Tom's cartoons ran in The Tennessean one day and in the Sun the next.

Tom and The Tennessean's other well known cartoonist, Charles O. Bissell are married to sisters. Tom's wife, Lillian, is a retired school principal. ●

More of ROY CRANE'S Scrapbook

As most of our readers know by this time, we have been reproducing pages from Roy Crane's 'How to Draw Buz Sawyer' scrapbook from time to time. All of the captions which appear under the cartoons are in Roy's own words.

The Value of Black

It's important. Get all you can. But use it mainly to bring out the color of white.

White figure against black should be massive for good effect.

I TRUST THE SUITE MEETS THE APPROVAL OF YOUR HIGHNESS?
ADEQUATE, I PRESUME. E FOR A BONU OF $10,000, EXPECTED SO THING MUCH BETTER.
Copr. 1949, King Features Syndicate, Inc., World rights reserved

The Value of Black

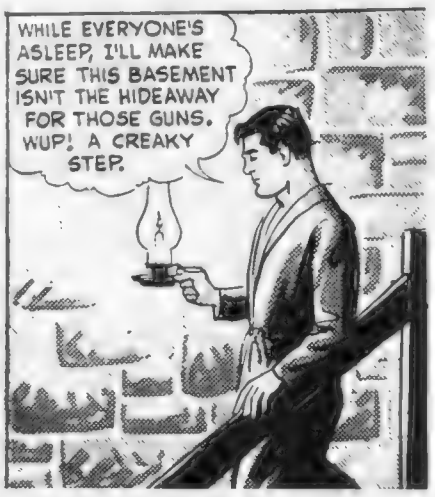
LOOK WHERE YA GOIN', SISTER! Y'WANNA GIT RUN OVER?
Roy Crane 3-27
SAY! WHAT'S THE MATTER WITH THAT DAME, ANYWAY?
HMM! YOU LOOK LIKE YOU BIN IN AN ACCIDENT, OR SUMPIN. CAN I HEP YOU, LADY? Y'WANNA LIFT?
NO, THAN
YOU. I...I'
ALL RIGHT. I
JUST GOING
HOME...TO TU
OFF... THE
OVEN.
GREAT SCOTT! CAN THIS BE CHRISTY?
pr. 1950, King Features Syndicate, Inc., World rights reserved.

Ben Day Background

LL THRU THE BLAZING AFTERNOON WISH JONES LIES ON THE BEACH, ICKED WITH THE PAIN OF A BROKEN S. DUSK! A RISING TIDE! DESPAIR!
HEY, WISH! AHOY! WHERE ARE YOU?
YOO-HOO! WE'VE BROUGHT YOU SOME THINGS TO EAT.
HERE I AM! HELP!
HELP!
STRANGE! HE'S NOT AROUND.
BOOMING SURF DROWNS WISH'S VOICE. HE TRIES TO CRAWL, NEARLY FAINTS WITH PAIN.

Note the feeling of distance when sea and sky are soft. It adds to the feeling of loneliness. Note, too, the soft effect of the black rock above Wish's hand in picture two.

The far mountain seems farther away, colder. The emphasis is where it should be.



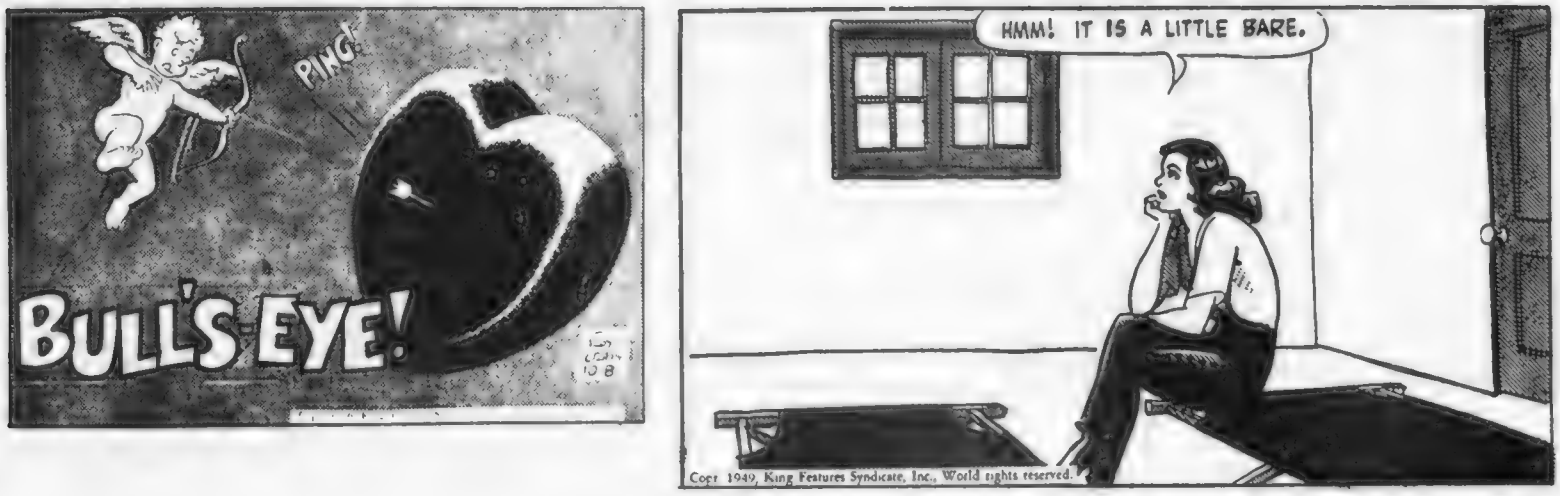
Softer effect on wall emphasizes the one important thing — Buz going down a stairway.

I'm convinced that in the past I've used far too much ink on backgrounds. That a far more pleasing effect can be had by doing most of such work in Ben Day. Much easier, too. Simpler.

Be Dramatic

DING DONG BELL. MUSHY MOOS ARE SWELL. MUSHY MOO FULL OF GOO IS THE CANDY BAR FOR YOU.
HORRORS!
NO, NO, WILLIAM! THAT'S NOT POETRY!
IT'S THAT VULGAR TELEVISION JINGLE—AND WE REFUSED $1,000 TO LET HIM RECITE IT!
PLEASE, WILLIAM! POETRY! THE IMMORTAL WORDSWORTH, COLERIDGE, KEATS!
DING DONG BELL! DING DONG BELL!
MUSHY MOOS ARE SWELL.
MUSHY MOO, FULL OF GOO,
IS THE CANDY BAR FOR YOU!
ARK!
ALAS! OUR DEAR WILLIAM HAS BEEN UTTERLY DEBAUCHED!
RUINED!

THANKS, BABY. THEN WE GOT 'IM TRAPPED.
OKAY. OKAY. DON'T GET SORE ABOUT IT.
OKAY.
HE'S DROWNING! YOU CAN'T LET HIM DROWN, BUZ! YOU JUST CAN'T!



Simplicity

SHH!
EAGLE-EYED M'JAMBO MISSES NOTHING, NOT EVEN A BENT BLADE OF GRASS, A BROKEN TWIG.
GOOD LUCK, SAR!
EH? WHAT'S THAT?
M'JAMBO SAY GOOD LUCK, SAR. WE COMING CLOSE.

Don't make the mistake, as done here, of over-drawing.

Photos with this story by Chet Hopper

Gill Fox tells about a DIFFERENT STYLE approach to CARTOON SUCCESS

GILL FOX

For a variety of reasons, a syndicated comic strip or a panel which has been created by one cartoonist may later be carried on by another cartoonist. The originator may have retired, he may have died, or he may have signed a contract with another syndicate. When faced with the necessity of making a change of cartoonists, syndicates may have to do a lot of fishing around to find the right man to continue the feature. In this story, GILL FOX, who draws the popular panel 'Side Glances' for the Newspaper Enterprise Association, tells how he prepared himself over the years, to be able to capably step into just such a situation.

Q: I believe you started your cartoon career via the tin-soldier route, didn't you?

A: Yes, my grandfather used to give me all kinds of tin soldiers and I was always drawing civil war scenes and battle pictures when I was about 8 years old growing up in Brooklyn. In later years, during the war, I hated doing them. But I think that I really got involved with drawing when I chose to go to Textile High School on the edge of Greenwich Village in Manhattan. This was an industrial high school and I've just learned in recent years that the course we had was the equivalent of a college art course or an art school art course, offering much more than one would normally get in a regular high school. Funny thing — I took textile designing because my grandmother told me that some man in the family had made $100 a week in textile designing and this fact fascinated me. The textile class, plus one in advertising art, took up half of the school day. In the other half, we had the usual high school subjects such as English, math, etc. Then in the evenings, I would come back into Manhattan for a life class. And I was also taking The Landon Course of Cartooning, so I was juggling these three things simultaneously. In one of my classes I happened to see a fellow drawing cartoons with a brush on white paper — he was terrific and this seemed to be the spark that sold me on my future career. When I was through high school, I learned from a group of cartoon buffs at the school about the Fleischer Studios in New York. They were doing 'Popeye' and 'Betty Boop' animated cartoons and I went over there and got a job at $17.50 a week. I was 19 at the time. Later there was a strike at Fleischer's which lasted for about 6 months, with the result that the whole studio was moved to Florida. So I was out of a job. But I got some work with Major Malcolm Wheeler-Nicholson who was publishing 'Detective Comics'. This was about 1935. Creig Flessel, who now does the 'David Crane' strip, and about whom you had a story in Issue #3 of CARTOONIST PROfiles, was doing the covers. I did some movie cartoons with a 'Believe It Or Not' format. Comic books then began to spring up all over the place and I free-lanced in this field. Sometime later I did some work for Ed Cronin, who was the editor of Quality Comics, at $8 a page. This led to his asking me, after a while, if I would like an assistant-editor's job at $25 a week. They were moving their offices up to Stamford, Connecticut. I was keeping company with my wife, Helen, at the time, and this sounded like the greatest opportunity in the world. So I took the job. After I had been there about a year, we were married. And about 6 months later Ed quit and I became Editor. Those were very pleasant days in Stamford, before the war. And I was doing other free-lancing on the side. In addition to my editorial duties, I drew all the covers, and did some filler pages in the books which had names like 'Crack Comics', 'Smash Comics', etc. There were 8 or 10 of them at the peak.

Q: Then World War II came along. Unlike many cartoonists who went into the service, you were able to keep your hand in with your cartooning throughout those years. How did you manage it?

A: One day Alden McWilliams,

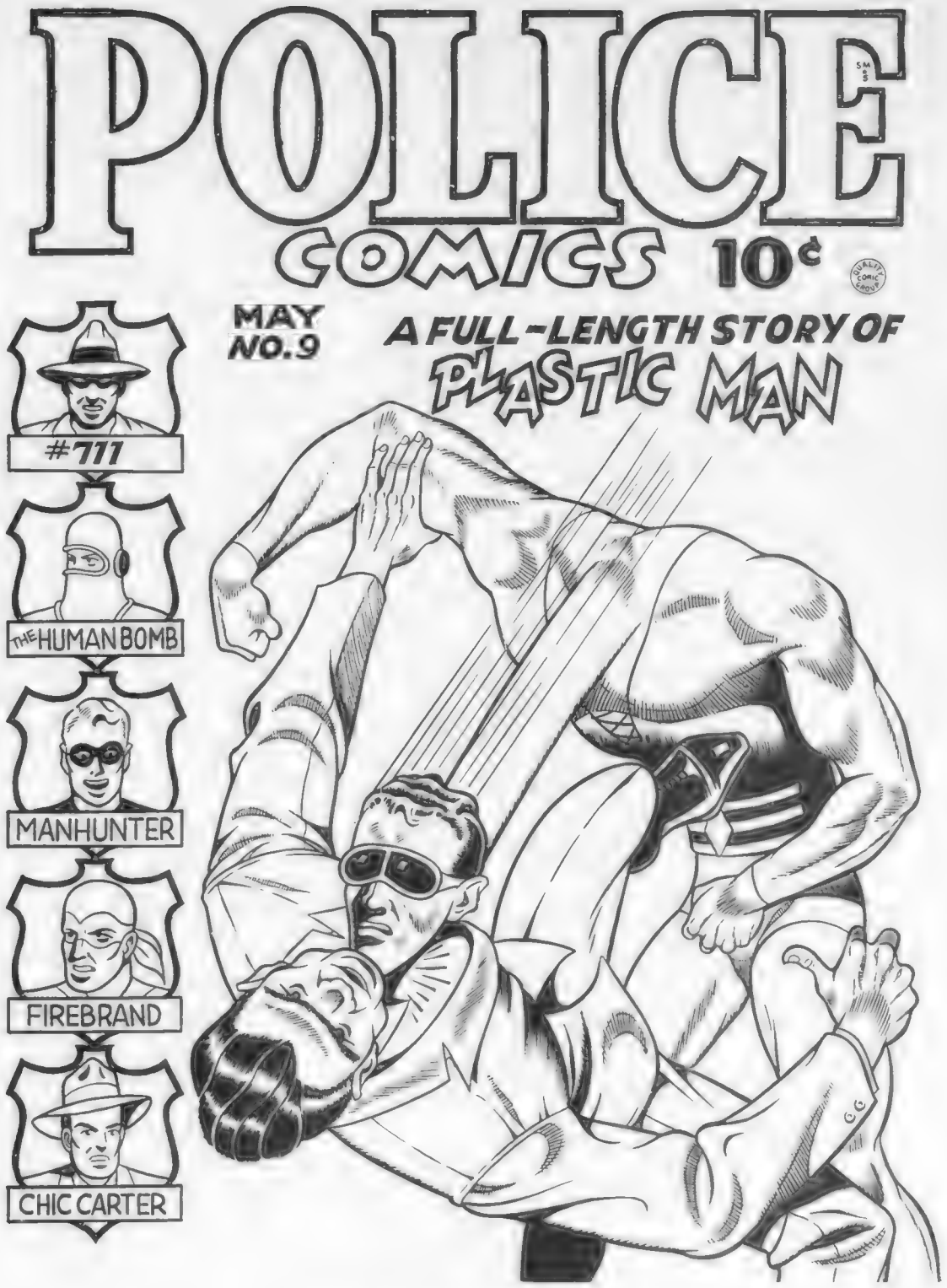
who now draws the 'Dateline: Danger!' strip for Publishers-Hall Syndicate, came into the Quality Comics office. He had previously done some work for Quality and he was then in the uniform of a topkick in the Army and was ready to ship overseas. He told me that he was a little worried about the fact that he hadn't drawn for over a year and he wondered whether he'd have trouble getting back into art afterwards. This chance comment gave me the idea to prepare some additional samples of my work to add to my regular portfolio. And I took all of these with me when I went into the service. I landed at Camp Van Doorn, about 50 miles from Natchez, Mississippi, and as soon as the preliminary processing was completed, I trudged through the mud with my samples to the building which housed the camp newspaper. I arrived at the right psychological moment for the three editors who confronted me had been looking for an artist. Fortunately, I was put right to work, doing a variety of cartoons for the weekly newspaper, including a comic strip. Of course the colonels and the generals at headquarters read the newspaper and I guess it gradually occurred to them that this guy ought to have more time to devote to his cartoons. With the result that I was made the postal clerk with plenty of time on my hands. So for a good part of the year and a half that I stayed at this camp, I was able to keep my hand in with my cartooning. Then I went overseas with a rifle company in the 63rd Infantry Division. But that's another story that we can talk about some other time.

Q: What did you do when you returned from the war?

A: After what I'd seen overseas (I wasn't in the front lines but was near them), I decided that hereafter I'd do just enough work to make $75 a week, and would spend the rest of the time trying to have a relaxed and pleasant life. So I stopped at Quality Comics where I'd been Editor, picked up some work and took it up to a cabin that Helen and I had taken on a lake in New Hampshire. It was an idyllic existence. I created several new features for the books and mailed the stuff in to New York. But eventually the urge to storm the offices of Johnstone & Cushing overcame me. They were the top-notch firm which supplied comic strip cartoons for the advertising industry and about once a year for 15 years I had been going up and showing them samples. Incidentally I also made yearly excursions in to syndicates with regularity, over a period of years. So with Johnstone & Cushing in mind, I began to work in a simple, decorative style. Soon I showed Jack Cushing about a page of drawings in this vein and he finally decided that my stuff was acceptable. I didn't get a staff job but they said they'd call me. When an advertising cartoon job would come in, it was their custom to conduct a competition, participated in by members of their 8-man staff and some outside free-lancers, to determine which cartoonist would get a particular job. As a free-lancer, I would be given a chance. Dik Browne, the cartoonist who does the 'Hi and Lois' strip for King Features, was one of the men on staff by the way. My first assignment turned out to be a series of roughs for the 'Ex-Lax' account,

SIDE GLANCES

"We want you back home, son. It isn't as if we were hopelessly *square. Your father is even thinking of growing sideburns".*



Comic book cover drawn by Gill Fox

and there's a funny story in connection with that. Just about this time I had been leafing through some book, had noticed a photo of Rodin's famous statue 'The Thinker' and I worked an idea using this figure in one of my roughs. And, believe it or not, it never occurred to me, until I showed them to Jack Cushing, that the position 'The Thinker' was in made the use of that particular cartoon impossible in an 'Ex-Lax' ad. Cushing really broke up when he saw it.

Q: This was the heyday of the comic strip advertisements in the Sunday comic sections, wasn't it?

A: Yes — I remember that Dik Browne started the 'Lipton Tea' ads, created the 'Chiquita Banana' character, etc. Some of this work brought him to the attention of Mort Walker, with whom he collaborates on 'Hi & Lois'.

Q: What happened next?

A: Well, one great day I had a telegram from Cushing and discovered that I'd had 5 out of 5 of my roughs O.K.'d. Finally, they asked me to join the staff — which meant that I could have office space and all the materials and equipment I wanted. You gave them priority on any job and it was a great schooling, sitting with Dik Browne, Stan Drake, Lou Fine, Creig Flessel — the cream of the crop.

Q: I believe an important development in your career occurred soon after this, didn't it?

A: Yes. The comic book people, with whom I continued to freelance while at Johnstone & Cushing, began to ask me to work in different styles for some of their books. In this connection, I imitated 'Candy', which was one of Quality's big sellers, and then I did 'Torchie' in still another style. I liked to do this switching and found it a real challenge. Interestingly enough, the very same thing was happening at Johnstone & Cushing. Advertising agencies would constantly call and say, "Give me Peter Arno" or "Let's have George McManus" or, in many cases, "Make the cartoon like George Clark" — in other words, they wanted the styles of these men imitated at various times. Dik Browne was the best I'd ever seen in my life at it — in fact when Dik was done with somebody's style, it was better than the originator's. And I remember that one big break I got came when Creig Flessel went on vacation and asked me to ink up the penciling he'd already done on a very well known advertising strip for 'Campbell's Beans'. This was one of his regular accounts and it was complicated as the devil. I did the inking and then, on top of this, another script for this same series came in. With the result that I took it over, in Creig's absence, and ghosted the whole strip.

Q: I recall that you regularly, at least once a year, went into the syndicates with a strip that you'd worked up during that year. Did this produce any interesting results?

A: Yes. About this time I was called in one day by the editor of what was then the New York Herald-Tribune Syndicate. It seems that they were setting up a new showgirl strip, with the result that

the editor and I went to lunch with the writer, Selma Diamond. As you know, she's a top radio and TV writer and has frequently appeared as a comedienne on many television shows. Well, I showed the editor the 'Campbell's Beans' strip I had done and he liked it. It was done in a semi-straight style. So for about a year and a half I drew 'Jeanie' (for that was the name they decided on) daily and Sunday. The strip was about an aspiring young actress who came from a small town to New York City. It dealt with the things that happened around the city as she tried to break into show business. I finally quit for several reasons I won't go into detail about right here. For one thing, after I had been working for 6 days and nights on the week's strips, I'd finally mail them off to the syndicate every Saturday night. Then, as regular as clockwork, I'd get them back on Tuesday morning with many minute fingernail and eyeball-type corrections to be made. So I began to lose a day each week with this irritating routine, and of course those days mounted up as time went by. In spite of this, they wanted me to get ahead of the schedule I was maintaining — an impossibility. So for these, and a few other reasons, I quit.

Q: You were saying something about how persistent you had been in trying to develop a strip of your own over the years. Don't you think that a few details about this persistence of yours would give some encouragement to young people who are trying to do the same thing?

A: Well, let me tell you that over a period of perhaps 25 years, I have submitted 22 different strips to syndicates. As time went on, I came to know everybody in the cartoon and strip field. With the result that whenever I had the urge to try a new strip idea, I was able to call some well-known writer and could usually arrange with him to work with me on some samples on a speculative basis.

Q: Your present contract with the Newspaper Enterprise Association, to do your 'Side Glances' feature isn't your first contract, is it?

A: No, it's my fourth, as a matter of fact. When I was 19, I did a one-column feature consisting of Chinese philosophy, similar to 'Ching Chow', for a small, unknown syndicate. Then there was the 'Jeanie' contract that I mentioned a little while ago. And while I was still with Johnstone & Cushing, I had a contract with the General Features Corp. for another one-column cartoon which the syndicate named 'Wilbur'. By the way, I do know of one person who submitted strips 60 times and never landed with one.

Q: Will you say something about the steps that led up to your drawing the 'Side Glances' panel for NEA?

A: Well, because of my experience at Johnstone & Cushing and with the comic books, I found that I had the ability to imitate other artists' styles. But I hadn't broken through with a really successful feature the way I had wanted to. However, gradually, I began to be aware of the fact that syndicates were owners of a number of million-dollar properties in the form of very popular features. And from time to time they had to fish around frantically for a replacement when a cartoonist died or when one left to do a feature for another syndicate. I came to realize that if you offered them the ability to immediately take over one of these features (without their having to spend a lot of time coaching you), and to do a perfect job, then you were in a very advantageous position. So with this in mind, I began to pass the word around at National Cartoonists Society meetings that I would like to make myself available for this type of situation. And of course I would show various people samples of the many different styles in which I had worked; within one year I had two offers — one of them was the chance to do the 'Side Glances' cartoon. Here's what happened: John Fischetti, who was then the political cartoonist for NEA, and who had been my roommate in Paris when we were on the staff of 'Stars & Stripes' during the war, called me one day and asked me if I could imitate the style of drawing in the 'Side Glances' panel. I had never worked that loose but I knew that the feature had been a very successful one for NEA. I made a half-hearted attempt on about three samples which I sent in. At that John called me again and said that the syndicate liked them, but had some suggestions to make. He recommended my listening to them and said he thought that I was onto something. Finally I heard from Ernest (East) Lynn, who was then the Comic Art Editor, who asked me to do three cartoons just as if they were going to be used in the papers. He added that they might do just that. John Fischetti had told me what the job was going to pay, and knowing that the price was right I hit these samples right on the head. Soon after, Lynn called me and said he was in a jam, that Galbraith, who had been doing the feature, hadn't had a vacation in years, and would I do two-weeks-worth at an agreed-upon salary. I did them and then, within about three months, he asked if I could do another week. At this point I asked Lynn what the situation would be in the future. He said they couldn't guarantee me anything but that if Galbraith ever retired, I would be first in line as a replacement. This was all I could ask for — a good insurance policy. I ghosted any time they wanted me. Later, unfortunately, Galbraith had angina and I filled in for three months. When he came back, I did three a week and he did three and then after a while he retired.

Q: Can you give us a little background on the history of the 'Side Glances' panel?

A: Sure. George Clark, who now does 'The Neighbors' panel for the Chicago Tribune-N.Y. News Syndicate, originated 'Side Glances' for The Newspaper Enterprise Association in 1929. He did it for 10 years till he began 'The Neighbors' for the Chicago Tribune-

N.Y. News Syndicate. At that point, William Galbraith Crawford took the panel over in 1939. Crawford always signed his drawings 'Galbraith' because he thought there were several 'Crawfords' in the cartoon business. He carried on for about 22 years till I started doing the panel around 1961.

Q: Can you explain what else you did over the years which gave you the ability to work in various artists' styles?

A: Definitely. In the first place, I took a great deal more life drawing than most of the young fellows do nowadays. You have to have a knowledge of the figure — the way it turns, moves, etc. This has a lot to do with your being able to adapt your drawing to different styles. Another thing — I used to lie down on a studio couch with a huge pile of originals and reproductions of the cartoons of a man whose work I wanted to study. This takes a good deal of time and I'd spend hours discovering the key to his style. There's a key to everyone's style — you begin to notice repetitious patterns, the things the cartoonist does, the tricks he uses, etc. And when, later, you're trying to imitate him, you also have to maintain the mood that is associated with his feature. Each successful feature exhibits the mood and personality of the artist behind it. I might add that a cartoonist who had developed his own very definite style over a period of years would find it very difficult or impossible to develop this ability we've been talking about. You see when I started this method, I didn't have a style of my own. People sometimes ask me if it doesn't bother me — working in someone else's style. All I can say is that I love to draw — no matter in what style it is. I love 'Side Glances' now — it's part of me.

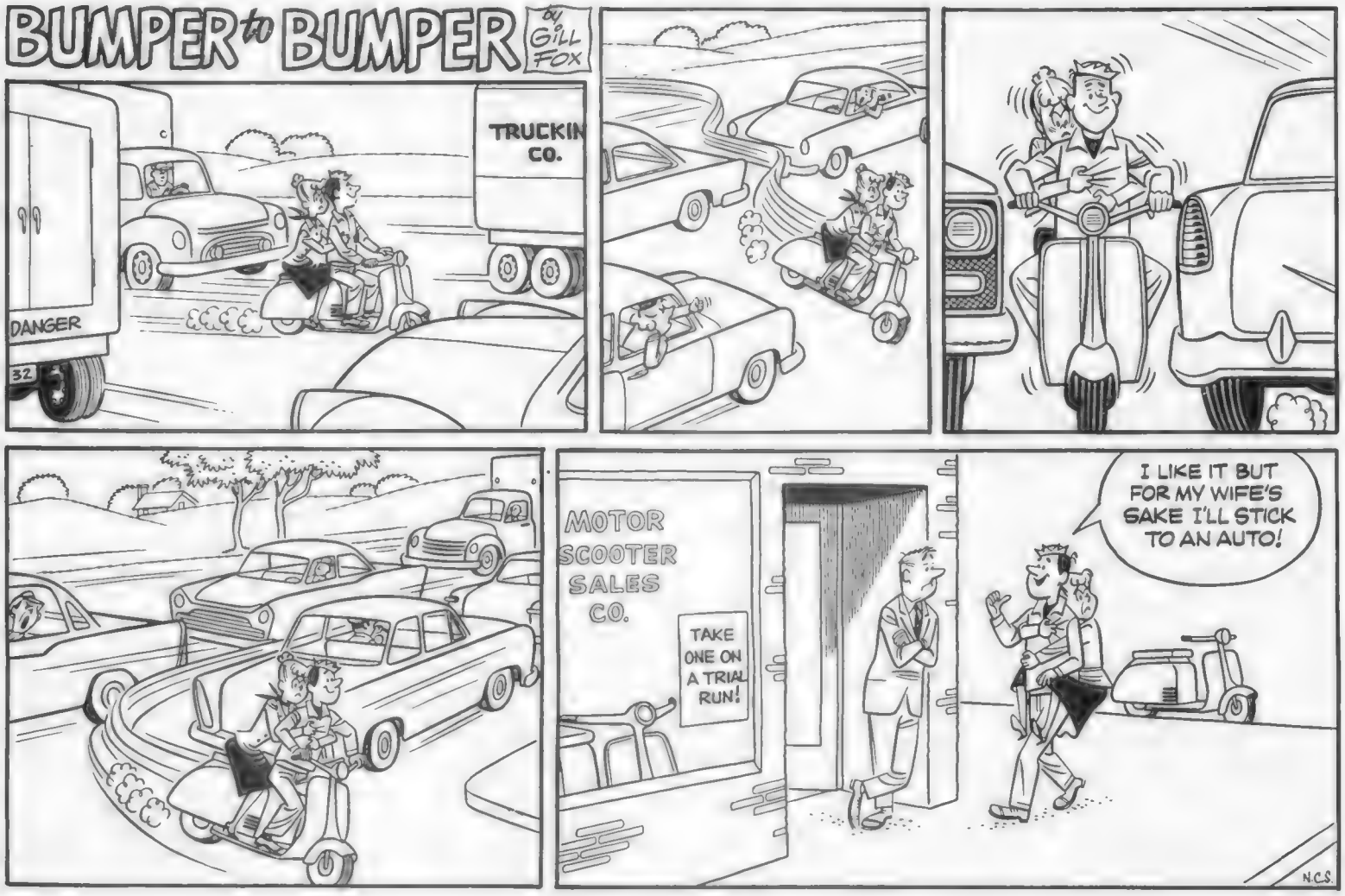
Q: You mentioned that up until 10 years ago, you persisted in collecting a very faithful morgue. Didn't you mention another type of collecting that you used to do also?

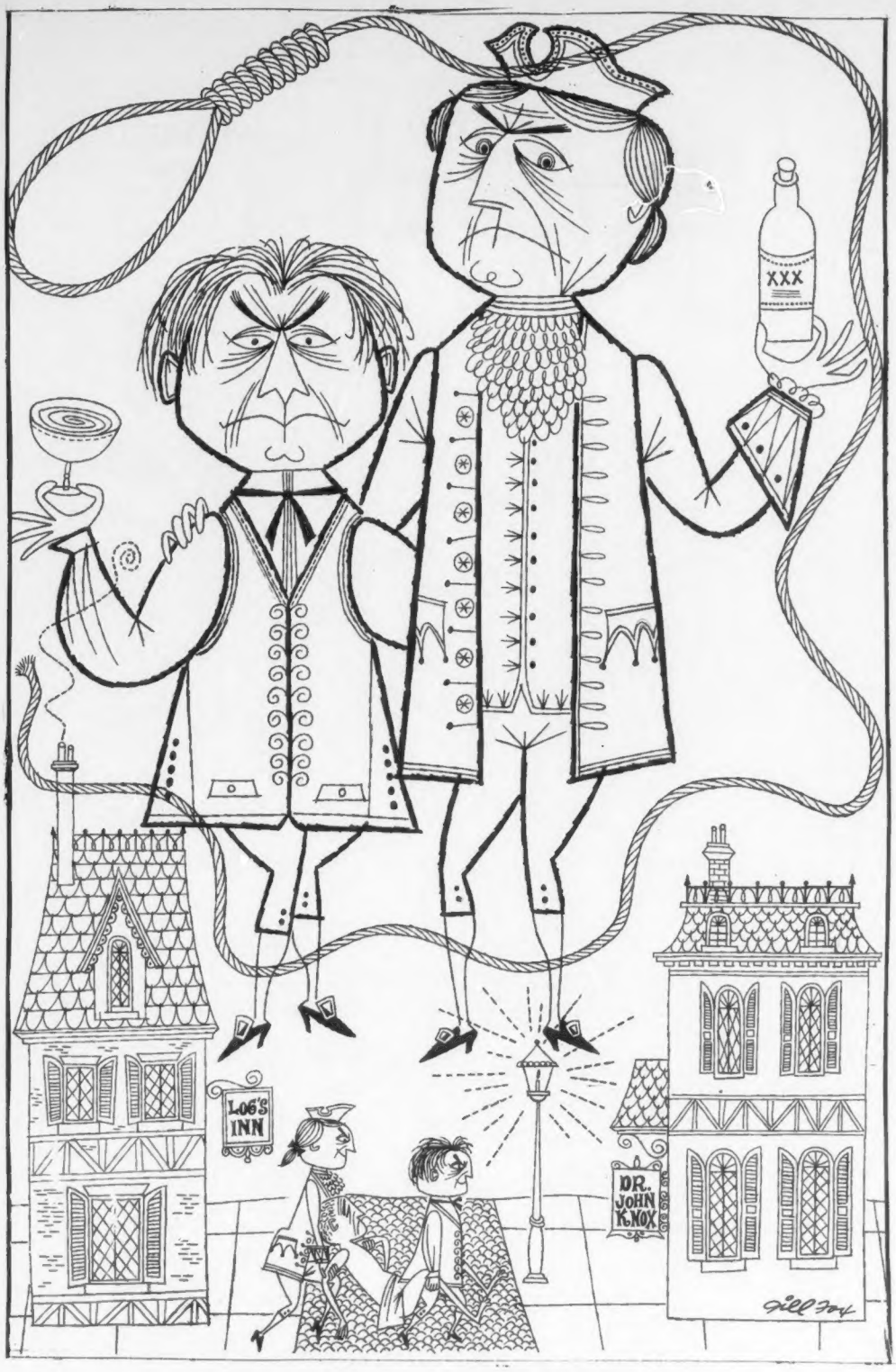
A: Yes — whenever an artist — avant-garde or otherwise — became newly famous, I'd begin to collect his work. I know some noted cartoonists who still do this sort of collecting. I'd continue to collect all his stuff in order to further my ability to work in his style.

Q: A few years back you and the late Bob Molyneux, who was the Comic Art Director of NEA, decided to introduce some topical gags in addition to the homey, but non-controversial type of cartoon which had been the mainstay of the feature over the years, didn't you?

A: Yes, we decided to have up to 8 or 10 topical gags a month — at least a couple each week. After a full year of this experiment, we figured our decision had been right because 'Side Glances' went up 5 points in the biennial NEA poll. This poll is a very careful one, done, I believe, by an accredited polling organization, which indicates which of the NEA features have been picked up by the

This cartoon, which appeared in the N.Y. Sunday News, is an example of one of the many styles in which Gill Fox has worked.





One of the more decorative Gill Fox styles

A Gill Fox portrait of his mother-in-law

Photos with this story by Chet Hopper

The GILL FOX home in Redding Ridge, Connecticut

SIDE GLANCES

"What the heck kind of grammar lesson is this: I protest; you protest; he, she and it protests!"

SIDE GLANCES

"I can't go to sleep. My head is full of dreams that are labeled 'For Mature Audiences Only'!"

SIDE GLANCES

"You know, George, I still say 'Moonlight Bay' is the absolute most!"

SIDE GLANCES

"You're not eating your spinach, Sonny. Don't you want to grow up and turn over cars?"

SIDE GLANCES

"I'd rather just play outside and be culturally disadvantaged".

SIDE GLANCES

"Yes, our boy is doing all right in Vietnam, but he feels he should be at home taking part in the hostilities".

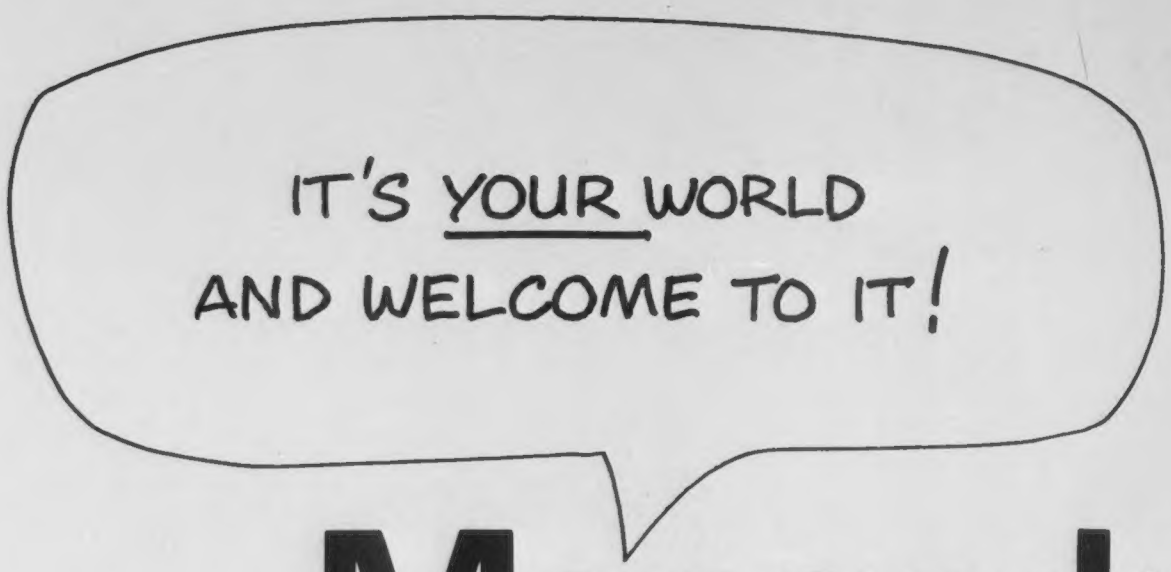
various papers during the period of the poll. Perhaps some CARTOONIST PROfiles readers aren't aware that NEA is a service instead of the usual type of syndicate. NEA provides a complete service to subscribing papers — that is, when a paper buys the service, the editor gets comic strips, panels, crossword puzzles, news and sports features, women's pages, movie columns, all of the elements which make up the daily newspaper. And once the editor has bought this service, he can pick and choose the items he wants. He may decide to use certain strips and forget about the rest in the package. In other words, he doesn't buy NEA strips individually, as is the case with syndicates. So that this poll enables the management to know exactly how popular their various features are.

Q: What is your weekly schedule like?

A: Well, as a rule I will start the week at about 11 o'clock on Tuesday morning. I'll begin by reading gags sent me by the writer. When I started with NEA, we had an understanding that I would edit the material, as if I were the sole creator of the feature. Sometimes I will do a gag of my own and occasionally — not often — I may redo the gagline the writer has come up with. I spend Tuesday, Wednesday and Thursday on the week's cartoons. On Tuesday I may work till 4 o'clock. On Wednesday, I may be at the board from 10 till 3 or 4 in the afternoon. Then Thursday is the heavy day. I will start early and work till 3 in the morning if necessary to finish. I strongly believe that the breather of a few days which this schedule gives me till the start of the next week's cartoons, is absolutely necessary for me. I think that working at the feature 7 days a week would be deadly. This way I find that I look forward with enthusiasm to each week of cartoon work. Incidentally, 'Side Glances' gags aren't necessarily belly-laugh gags — they're supposed to be warm, identifiable, controversial gags these days, rather than strictly home material as in the past.

Q: There's a lot of art talent in your family, isn't there?

A: Our oldest daughter, Suzan studied fashion art and now does the silk-screen work for the woman who does the decorative art that you see in the Bloomingdale stores everywhere. Our other daughter, Donna, who's married and has a little boy, is currently taking the Famous Artists Course. And my sister, Lorraine Fox, is one of the famous artists at Famous Artists. In other words, she's one of those who have written the textbooks for the course. And my wife, Helen, is having a lot of fun these days with an art process which involves gathering pieces of weathered wood, gluing old prints on them, and then treating them with various materials so that the print actually appears to be ingrained in the wood. ●



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